

October 3, 1957 35c

# down beat

VOICE OF AMERICA  
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NEWPORT JAZZ FESTIVAL

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ISSUE



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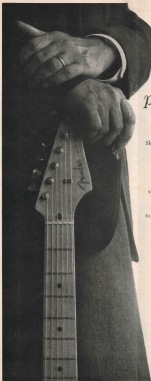


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## chords and discords

### A Dazzling Voice . . .

San Diego, Calif.

To the Editor:

This year's Critics' poll had the same farcical overtones as last year's Blues. Selection of Bill Evans over Ellington again indicates that many critics (1) fear being nonconformists above all else, (2) feel forced that they would be found guilty of harboring "reactionary" sentiments!

While severely demanding growth and progress from all others, they lay up the same stale portion of tasteless

stiffs that the Count has been serving up since his Rome club days.

If a musician's talent and creativity remain undiminished over a span of many years, is the critic (?) ready to admit this fact, then how can they cast their votes for someone else?

They would all think that jazz is a genuine art form, yet they proclaim that what was magnificent 10 years ago is now "old hat." Harry Carey plays as well today as he ever did. Why do they flip for Mulligan?

Wonder indeed that jazz still struggles for rightful recognition among

"serious" groups in the community, when those who are presumably most perceptive, display the superficial tastes of Russian fashion designers.

For those who voted for Ellington on trumpet, I would wish no greater punishment than to have them all locked in a small room with a phonograph blasting out, over and over and over again, John's blood-curdling solo on *Notes of a Wanderer*.

I. E. Jacobs

### 'Who Woot? . . .

Troy, N. Y.

To the Editor:

Can the people, and not just the critics, pick the winners? I say, "Yes." Winners of the 1955 Critics' poll just published by your magazine include Gerry Mulligan—baritone sax. The winner??

We the people say it should be Nicky Brignone. 25-year-old baritone saxist at Yeshiva College of Music, Bronx, N. Y. What a technician! Ask anyone there who heard Nicky when the Gerry Mulligan quartet performed there this past season and invited him to sit in for a set.

His tone, refreshing, stimulating, progressive style is filled with such new ideas, phrasing, and conception, that it is a treat for all the music to come.

When can these two meet again to really decide the winner? In this case I am betting on the people to produce the winner.

Josephine Ertman

### A Crack? . . .

Lancaster, Pa.

To the Editor:

After reading *The First Chorus* (Down Beat, Aug. 22), I got the impression a crack was appearing in the bright and shining armor of modern jazz. After checking the poll and the critics' comments, I was convinced this was true. The walls are slowly crumbling.

The last 20 years have been chaotic, in my the least, for jazz. There has been a constant squabble between factions, with name-calling by both sides as well as within the ranks. There has been a constant disagreement between artists, critics, and followers of jazz as to who sings, what group is or is not funky, who, who, until one can't be sure they are all talking about jazz.

Once the war, we have found "punks" springing up almost overnight. In most cases they have insufficient background in jazz to raise the standard thrust upon them by critics and followers eager to be the founder of a new star.

For most of them, it is a lack of ability and an over abundance of technique that puts them in the spotlight. The public, not educated in technique, is at a loss to understand what the musician is trying to say. All of this has brought about a disintegration of relationship between musician and public. And as the gap widens, a third party sneaks in and strains the show. In this case, rhythm and blues and later rock and roll. (May it die a quick, horrible death.)

The general public, on whom the musician depends by a livelihood is not being told on modern jazz. Look at this

(Continued on Page 6)

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## the first chorus

By Jack Tracy

LEWIS THAYER presided it neatly. He had just finished listening to Ray Brown's class at the School of Jazz in Los Angeles, Calif., and he was, through a handful of arrangements, with Brown singing out on bass and Matt Jackson on drums. Thayer said:

"I wish I had had the chance to play with Ray Brown and Matt Jackson when I was 18 years old."

These youngsters had the chance, and although it seems quite obvious that one cannot be taught to play jazz in three weeks, they received great encouragement and constructive criticism from a staff that approached its task with utmost seriousness.

**ELSEWHERE IN THESE** pages you will read a full summary of the school's activities and aims.

I would just like to take this chance to express appreciation publicly for the time and effort executive director John Lewis and his staff devoted to getting a near-perfect-attempted project off the ground.

To watch outside on a brilliantly early morning in unbelievably beautiful surroundings and see Jimmy Huggins, dressed in blue jeans and cowboy jacket, conducting an ensemble class was more than cause to run back for a camera.

To watch Ray Brown and Oscar Pettengill and Bill Evans and Jimmy O'Farrill and Max Roach patiently teach classes through arrangements and try to show them how to attack notes, and phrases, and play with jazz feeling would impress even the most blasé.

To see the instructors themselves, most of whom had done little or no teaching previously, grapple with problems and questions and even play instruments other than their own in illustrious poses was inspiring.

**THERE WAS ONE** obvious flaw, but it can be traced out if the project outlasts and grows. The problem is that there are almost no jazz teachers to be found.

All of the most well-regarded musicians who were able to impart some of their experience and attitudes to students, had only basic roots to Los Angeles as a full-fledged teacher, one with years of it behind him.

The remainder had to rely largely on intuition and trial-and-error to conduct classes. They had to learn right along with the students.

**LEWIS WOULD** DO well to select next year's staff ahead of time to give them time to devise and co-ordinate teaching methods and to get a thorough briefing on this year's state that need strengthening.

A positive step in the direction of schools dedicated solely to the teaching of jazz has been taken. If the schools can be even more charitably financed and if teaching methods can be clearly established and practiced to eliminate wasted and duplicated efforts, Aug. 10-20, 1967, may go down as an important three weeks.

If it turns out to be just daily jam sessions, with amateurs playing with pros, it will be a yearly novelty, not really a school.



# down beat.

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top 10 hits and you can readily see what they buy. They bought early Duke and Henderson and later Bill, Elton, Thelma, Horne, etc., because they understood the music. Many of it they could sing. All of it they could dance to, and it set the feet of an entire nation back on the dance floor.

Whether the swing era was day or not will be argued long after the Civil War is settled, but looking back now, it appears to have been a key factor link between musician and public that modern jazz could never hope for.

As you may have gathered, I am not a fan of modern jazz. I prefer the big bands for my listening. I think they are much closer to jazz and a jazz the public will support, then modern jazz will ever get. But then everybody don't like olive oil.

My plea is this: Let's get back to earth with music the public can enjoy. Let the musician play foot-tapping music the people understand, not to

satiate some frustrated would-be musician with a desire to be a Duke in sixteen two days after he buys a lawn, but to get people back on the dance floor.

Let's bring back the old-fashioned jazz session and cutting contests where the musician can meet others and exchange ideas. Then the would-be musician will come off the pedestal he never earned and fall into proper perspective, and once again jazz will swing and live.

Russ W. Garrett

Send to—The Reserver . . .

Editor, EL

To the Editor:

I am of the opinion that too many of our musical groups do not receive enough attention after death because of the absence of new data to release.

To compensate for this, I suggest that at each recording session a reserve record be cut to be placed in a reserve

pool for issuance after the passing away of the artist.

I realize that the musical trend is always subject to change and that some of the reserve records could become hits at any given time. Allowances for this could be made by issuing the reserve records/records that in the opinion of the management might be possible hits and then at a later session could the reserve pool.

Glenn Miller's name survived on for some time after he died, but this was due primarily to releasing his older hits and now even Mr. Miller's prominence is waning. Followers of this type of music would have kept him in higher standing if there would have been new releases to purchase.

It is a sad fact that in addition to being great musicians and leaders we should also have to lose their inspiring music. I am an ardent follower of Stan Kenton and modern to say the day of his passing will indeed be a successful one for me. In a sense, with the reserve pool, he could go on living for quite some time, and jazz lovers wouldn't have to experience an abrupt end to a brilliant music.

William E. Lieberman

A Primer . . .

Brown, N. Y.

To the Editor:

How in the world do you pronounce *three* *Staten*?

Thomas M. McNulty

(His name just the way it looks)

Miss Kenney Objects . . .

New York City

To the Editor:

Dr. Ralph Glazman's review of Beverly Kenney with Jimmy Jones and the Banquet.

For those who have recently become interested in jazz, it must be very difficult in keeping up with the critics' opinions on who is and who is not to be considered a jazz artist.

If I did not consider myself qualified to judge, I might wonder whether Nat Hentoff, Barry Ulanov, George Shearing, and scores of others were not having something misinterpreted in my voice.

As for Count Basie mentioning the use of his name on album covers—he was considered beforehand, and his comment on hearing the album was, "She wails."

What then are we to tell the new listener? Jazz is a matter of opinion? Beverly Kenney

Where's Marian? . . .

New York City

To the Editor:

I was very pleased with Don Carroll's article on Marian. But why did you have to put "Margaret" on the cover? Jimmy McFarland

Hear, Hear . . .

New York City

To the Editor:

I just wanted to send the continued expression in your Aug. 22 column, about bringing back just plain jazzing.

For me the best moment of the New York Festival was the instant Gerry Mulligan did succeed in getting up, but which apparently no one knew about because I took place early Monday morning in Room 31 at the Viking

(Continued on Page 15)



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Bary James King in action photo by Paul Schatz

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before an audience of about 10 people.

Gerry had been hoping for a chance to do a little freestyle blowing, as you note in your column; we traveled around right after the concert Sunday night, and dug up Ray Brown and the Jimmy Giuffrè 2. A last-minute change of flights required Ray to leave before it got started, but Gerry and the Giuffrè boys settled down to an hour and a half of unobstructed blowing in my room, in which some of the happiest blending of the new and old took place.

No shortening of any kind, no apoplexy, nothing but music. And it was so quiet that the hotel got only two complaints.

I'm afraid that session would not have "sold" anywhere, except maybe on records, but it was the kind of music that there can be made more of if the musicians of the modern school will spend over and get back to free-style elements whenever the opportunity presents itself to meet one another at the job and get themselves into a groove beyond their set routines and small-scale arrangements.

George Avakian,  
Columbia Records

Inside View . . .

New York City

To the Editors:

I was sorry to read the summarizing comment in Don Campbell's otherwise fine review of our new Great South Bay Jazz Festival, wherein he additionally hoped that Louis and Elaine Lockfield took notice of certain features of this festival.

I would like to say that we, in our organization, have a deep feeling of gratitude to the Lockfields. Not only did they have the foresight and courage to initiate and then bring into being a jazz festival, in the inimitable spirit of jazz musicians and listeners, then, as well as George Wein and Charles Bangorin, generously provided us and helped us in organizing and running ours.

If it's true that there were features of the GSEFJ that were successful because of intimacy of atmosphere, it's also true that the model of Newport was followed, and some of their mistakes could be made more easily corrected by our new festival that had a clean slate going in.

We would like publicly to express our sincere thanks to the Lockfields for an unlimited supply of interest and help, and we would like to wish them all future success in the national event that they have created.

Francis Thomas,  
Fox director of  
Great South Bay Jazz Festival

Hi And Places . . .

Toronto 6, Canada

To the Editors:

Can you please confirm or deny the rumor that George Avakian got as modified as when editing and compiling the tapes from the last jazz recording session at Columbia that the label was thinking of issuing the pieces of tape in the form of a jazz record di-journalist kit?

Mama Withheld  
By Request

Down Beat





STYLING: MATT FOR NEW YORK DIRECTOR: ED ALTO PHOTOGRAPHY

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# NEW YORK

**JAZZ:** Humph Hazzard is hospitalized in Texas with a serious illness . . . Bernard Peiffer ran a solo LP for Hazzard with drummer John Green and bassist Ernie Pascale

Charlie Morgan dropped the piano from his group and now is experimenting with two basses. He also doubles on piano . . . Teddy Wilson's recent jazz group, including singer Jara Shattell, trumpeter Buck Clayton, clarinetist Sam Wood, bassist Arvell Shaw, and trombonist Sonny Terrell, is reported out on its upcoming Mercury tour starting Oct. 8 . . . Blue Note cut another Lee Morgan album, with all writing by Benny Golson. On the date were Charlie Parker, trombonist Art Taylor, flutist Paul Chambers, bass, Ray Bryant, piano; George Coleman, alto and tenor, a newcomer from Chicago



Morgan

in his record label. . . . Alia Grey received the long-awaited word he and his wife had been hoping for. They've signed him back.

Benny Golson, who just completed a book of Danny Kathner's trumpet solos with Jerome Richardson, is writing arrangements for Bobby Bachert's group. The Chicago trumpet style book will be published this fall by Charles Hansen Publications, and is aimed at high schoolers and up . . . Jimmy Rushing will tour America with Leonard Feather's Orchestras of Jazz concert, perhaps following his European tour.

Decca is recording an LP of the Ramsey Brothers band, covering 1934-50. Turk Murphy and his band made *Midnight Bandstand* 1950, about five weeks in a row, from the Bluebird Hotel club, through September . . . Anita O'Day plans to settle in New York for about six months, to work and record, possibly with a new label.

Count Basie switched from Verve to Roulette for a two-album deal.

Slater Davis hospitalized for surgery . . . Anita O'Day and the new Bobby Brookmeyer group open at the Village Vanguard Sept. 14 . . . Buddy Rich was not to play Cafe Bohemia through the middle of September, but Europe, then return to the same location. Bobby Scott's trio closed in mid-August, and the Horne Markwells quartet, new group chosen for the New York Jazz Festival, played the rest of the month. Russell Wright's trio was scheduled to open Sep. 7 but they were . . . Vocalist Barbara Lee cruised the Caribbean on the S. S. Carolina, working and relaxing for at least two weeks in September . . . Tommy Kennerly, now booked on the TV Hit Parade show, cut a Vix album with a brass band, string backing, and a jazz group. On the last date were Nat Flegen, Gene Johnson, Bill Hines, Barry Galbraith, Orlan Gross. 100 horns, trumpet and trombone, and Walter Lishinsky . . . Ripston Jefferson, veteran road man, is singing on RCA Victor rhythm and blues dates . . . Gene Quill suffered a painful eye injury while repairing his alto . . . Gene Williams, in addition to writing rhythm and blues sides for Victor, is also operating under the label's specialty department . . . Uribe Green is reported ready to take a Benny Goodman band on the road with the old book . . . Miles Ramsey has split from Cyrus and mailing sides from several labels.

Abel Mink replaced bander Wilbur Ware in the Technicon-Mark quartet at the Five Spot . . . Ray Beldridge joined the Red Vagabond group at the Metropolitan. Also in the band are other men: Harry Shepard, pianist Bob Hammond, bass man Pete Campo, and drummer Gene Cole. Former Benny Goodman drummer Ray Brown was not to coincide for Cole's side, but was for Knight and Europe with the Jack Teagarden group . . . Don Fawcett switched to Roulette from RCA Victor.

Felicia Randow re-opened at the Min Side Sept. 8, when the white reopened operations following a summer layoff . . . Nat Salvador's quartet, with Ray Sharkey on piano, trumpet, and melograph; Jack Cox on bass, and Ramsey Free on drums, is rehearsing for September bookings . . . Maxine Adams's second volume of Duke's Jazz treats of Our Time is on the way. On the sessions were Harry Edison, Natch Ramsey, Charlie Mariano, Shelly Manne, and Mervin, the Williams. Bill Perkins and others. Benny Markwells's quartet, chosen to play the New York Festival, also repped

(Continued on Page 58)

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# music news

Dance Beat October 3, 1957

Vol. 24, No. 20

## U. S. A. EAST

### Number 18 Comes Up

In 1946, an outspoken young promoter staged a concert of jazz artists at the Philharmonic auditorium in Los Angeles.

It was a success, and so was the man. On Sept. 24, Norman Granz and a smashingly young started off on the 18th national jazz at the Philharmonic house.

As in years previous, the concept was to be recorded and issued by Gram. This year, the opening concert at New York's Carnegie hall was set to be taped. Last year's JATP (volume 17) set drove some \$2,500 advance sales.

On the roster were Ella Fitzgerald, the Modern Jazz Quartet, the Oscar Peterson trio, Her Edwidge, J. J. Johnson, Lester Young, Stan Gosh, Sonny Rollins, Coleman Hawkins, Flip Phillips, Illinois Jacquet, and earlier ones Jo Jones.

Following the New York opening, the tour was set to meet this schedule: Symphony hall, Boston, Sept. 15; Bushnell auditorium, Hartford, 16; Mason hall, Toronto, 17; Music hall, Cleveland, 18; Bryn Mawr, West Philadelphia, 19; Ford auditorium, Detroit, 20; Academy of Music, Philadelphia, 21; Red auditorium, St. Louis, 22; Shert Theatre, Indianapolis, 23; Taff Theatre, Cincinnati, 24; Music hall, Kansas City, 25; Municipal auditorium, Minneapolis, 27; Minneapolis auditorium, 28; Opera House, Chicago, 29; State Fair auditorium, Dallas, 30; Civic auditorium, Seattle, 31; Public auditorium, Portland, 32; Civic auditorium, San Francisco, 33; Memorial auditorium, Sacramento, 34; 35; evening performance at Auditorium opera, Oakland, 36; Shrine auditorium, Los Angeles, 7.

For the troupe, it marked 17 concerts during the tour. For Ella, it marked her sixth season with JATP.

Opening: a possible European tour with a week in England, next spring.

### Festivals Too Much?

The days of the star-studded jazz festivals will may be numbered, according to George Wein, director of the Newport jazz festival and a potent force in the jazz world.

He based his statement on the over-increasing list of such festivals which, he said, may force themselves out of business by their own number and the rising costs of such productions.

As though preparing for the day, Wein inaugurated his latest venture, called Concert Jazz Productions, on Oct. 4. This calls for single artist tours of a string of 10 cities in Canada and the United States which are removed from the regular heavily traveled jazz routes. If the tour suc-

ceeds, it will increase the number of cities, Wein said.

Dave Brubeck takes the pilot tour, which begins in Montreal then goes to Ottawa before reaching other cities in Quebec, New York, Massachusetts, Rhode Island, and Connecticut.

"These artists are big enough to draw on their own rather than just being a part of jazz shows," he said.

"In the classical field, we have a Kolmanetz, a Horowitz, or a Menuhin who can attract many persons in a single evening's concert. There should and can be the same thing with jazz performers."

"Can you picture a 'bottle of cologne' between Canada and Philadelphia? The classical don't need that and neither does the jazz field."

### Out Of The Past

When Harry Belafonte was a child, he had an accident with a pair of shears, and injured his right eye.

Through the years, although that eye was weaker than the left one, it seemed no cause for concern.

Early in August, however, the eye began to pain him, and he complained of impairment to his sight. He visited a doctor in Washington, D. C., where he was to play a concert in his highly successful tour, and learned the bad news.

The injured eye had worsened, and immediate surgery was necessary to save it. Belafonte entered New York hospital and underwent the delicate operation to reset a detached retina. The last 10 dates in the record-breaking tour and an upcoming engagement

in the Waldorf hotel were canceled, and a long wait began.

Results of the operation would not be known until mid-September, when the bandages covering Harry's eyes were to be removed. Doctors noted, however, that the surgery was a success, and no complications had arisen.

Meanwhile, with his wife, Julie, by his bedside, Harry waited and prayed.

### Sid Leavins Vaid

A music vaid was left unfulfilled for Norman jazz fans when Station WMBZ changed hands recently and Jim Leavins Symphony Sid returned to New York.

The station more than lived up to its new old letters, WMBZ, with frantic presentation of everything from music to weather reports and station breaks. Listening to it is a little too much like being locked in a small room with a collection of Bill Bailey and Little Richard going full blast.

The departure of WMBZ and Sid leaves radio Station WHOP's John McLaughlin the only remaining disc jockey who serves palatable jazz.

### Wanderer Returns

Charismatic Tony Scott wound up some five months of touring and playing and spreading the word of jazz in Europe and Africa in mid-September.

The tour, which began with three weeks booked in Stockholm, was patched together by the jazzman as he traveled through Scandinavia, Italy, Holland, France, and Germany. He passed around 10 out some records for an RCA-



Chicago's Blue Note was the scene of this action recently, when Sammy Davis Jr. and increasing star Carmen McRae treated to present a copy of their new duo album, Ray Monte Gier, to the outgoing Dave Kofsky.

Victory affiliate, which may be released in this country.

Scott also became the first American jazz artist to play concerts in the Union of South Africa. He scheduled a trip to the new Republic of Ghana before leaving tomorrow, where promotion efforts are being made for his new RCA Victor LP, *The Complete Tony Scott*.

## Jamba United

Al Cohn's Collins, visiting curator of the top in NBC's New York radio station and a sign of prominence in the jazz side jockey field, pulled up stakes and went back home in August.

Home, for Collins, is Salt Lake City, Utah, where he was offered a combination job consisting of four hours a day, five days a week on radio station KALL; plus 1½ hours a day, five days a week, on live television over KUTV.

Collins reported he was given considerable air time and program his recorded selections. The radio lineup at KALL comprises 10 stations.

Better yet, and perhaps overbalancing the three-year contract with KALL, was Collins' momentary repatriation of fatherhood.

## Winding Up

Kal Winding is making several changes in his outfit after its recent separation. The leader once again is Don Seidman, formerly with Warren Covington's Commanders, in place of Carl Fontana. Fontana, who has retired and is variously busy, probably will leave his own outfit.

Winding also is making changes in his rhythm section, but no definite announcement had been made. Frank, Iria Wayne, Andre and Dick Lick of the original group continue with Kal.

## U. S. A. MIDWEST

### Togard and Crumpeh

During the next few months, many Torrence already familiar with their group will be introduced to a Togard.

Trombonist Jack Togard, completing a booking at Chicago's Blues Ball, announced that plans for a European tour. Togard will head a group including Ed Latta, Gene Coleman, Hank, Max Kaminsky, and Jack Lenoir.

The tour opens a 14-day, exclusive schedule at England, Scotland, and Wales with a Sept. 26 performance at Royal Festival Hall in London. The tour of Europe will be followed by dates in Sweden, Norway, West Germany, Austria, Switzerland, the Netherlands, and possibly Italy and France. The entire tour will last eight to 10 weeks.

### Where's My Scully Latta?

Two of the independent record companies in Chicago continue their efforts to record jazz in that city.

The Arco label, which has been releasing sides by local talent, recently got a Clark Terry-Paul Chambers session scheduled for release in late September. *Op Time* was set to record on LP with Woody Herman, Chubby Jackson, for Arco, two included were not arrangements by Al Cohn and Don by Ernie Wilkins.



Ed Black, the non-unioned horn and head of the Pacific Jazz Records, looks as happy as Bud Shank does upon the formal reuniting of Shank to the label. Latta, Black/Shank venture is in the album called *The James Shaw Story*, on which Chet Baker will share credit lines.

Kendrick Records is set to release *Epitaph*, an LP featuring the experimental sounds of a group headed by composer-bassist avant-garde Steve Swann and drummer Jack Weems. Swann's friend up on Kendrick include an Ed Higgins trio side.

### Academically Speaking

The Northwestern University jazz society has scheduled an informative series of club-sponsored activities for the current school year.

The Woody Herman band will appear at the society's first ball concert on Oct. 8. A second concert is planned for Nov. 15. Also planned are a series of panel discussions on jazz, with visiting and local musicians participating. Among the topics to be discussed will be the role of the disc jockey, the plight of the local musician, and the recording process.

In order to stimulate the development of jazz in the Chicago area, the society plans to initiate a jazz workshop program. Ten musicians in the area will be invited to play together and exchange ideas.

Complete information may be obtained from Tom Fennegan, Northwestern Jazz society, 3001 Kall, Evanston, Ill.

### Strike Up The Bands

The bands will be ready round the Hotel Sherman in Chicago this year in a pre-Christmas gift package for loyal members, directors and fans.

The 11th Midwest National Band clinic will be held in the Sherman Ball, 1821, one week later than originally announced. More than 1,000 persons are expected to visit the free clinic.

Among the attractions at this year's clinic will be performances by 18 bands, 12 instrumental clinics (including reed, brass, and percussion ensembles), exhibits by the major music publishers, dealers of band uniforms, a reception, and free grand band dinner.

An important feature will be a performance by the Dave All-American Handmasters' band on Dec. 20. Plans

call for the band to be composed of handmasters from each of the 48 states and Canada. The band will be rehearsed and conducted by Glenn Gillette Bauman, director-emeritus of the Northwestern University bands, Evanston, Ill.

Among school bands slated to perform are Henry High school band of Norfolk, Va., directed by Sidney Burg; Torrington Area Youth band of California, directed by James S. Van Dyke; London Police Boys band of Ontario, Canada, directed by Martin Ramsey; Rochester, Minn., high school band, directed by Dr. H. Lindstrom; Lakewood, Ill., high school band, directed by Everett Gerson; Centerville, Iowa, high school band, directed by Mark Kelly; Lanes Junior high school band of Elgin, Ill., directed by George Howe; Vandercook college band of Chicago, directed by Richard Hoffman.

School handmasters may apply for membership in the handmasters' band. Applications, together with requests for complete clinic information, should be addressed to Lou W. Peterson, 4 E. 11th St., Peoria, Ill.

## U. S. A. WEST

### Jazz City Legal Threat

Operation of New York's new Jazz City night club may face legal action designed to force them to change the name of the spot.

Maynard Shady and Joe Abramson, partners in an allegedly named Hollywood Jazz club closed since March 22, said Dave Wolf they will contest their attorney's suit involving of reuniting the New York club team using the Jazz City name.

Shady and Abramson declared their intention of using "Jazz City" on the marquee of a new jazz room to be opened by them in Hollywood "... sometime in the future."

"You can't copyright names as such," admitted Shady, "but I think that proving you over an extended period is sufficient grounds to prevent another club from taking advantage of an established name. They have even won a lawsuit in Berkeley, which we the Jazz City Association is presenting music recorded in our club."

### Jim Hallmark

With the hopeful anticipation that Los Angeles jazz fans will work something out after the ball of summer heat, the L.A. Jazz Center hall is reopening late this month or early in October.

Benny Carter, partner in the venture with booking agent Jack Hampton, said they are undecided on whether to operate on a weekends-only basis.

"We are definitely seeking talent," Carter said, "both local and out-of-town. And we're determined to reopen and, if possible, to keep the hall in operation as long as the public supports it. If this means holding concerts weekly only, that's what we're going to do. As any rule, we can guarantee the best jazz available."

### On Right Track

An agreement under negotiation at present between Los Angeles KABC television station and Pacific Jazz

Records may shortly make available the LP albums recorded under the name of *Shore of Day* alone.

Producer Jimmy Baker told *Down Beat* the Pacific Jazz album series is to be titled *Rocky's Place of Day Series* and will consist of the best tapes from each instrument since the show's inception June 10 of last year. These albums, according to Baker, will not be restricted to instrumental selections. Best vocal performances will be selected for inclusion.

Under present plans, the producer said, each album will necessarily include one or two groups as well as vocal tracks. The performing artists will be paid regular recording scale and some Pacific Jazz album sales will revert to the station to defray the show's production costs. Baker added that PD producer Richard Rock reportedly does not participate serious contractual difficulties with other record companies with which the various artists may be signed. Clearance procedure was being worked out at the time of writing.

## Bandom At Random

### A Band Is Born

Things began to happen fast for 31-year-old trumpeter Leon Morris midway in August.

The veteran sideman of the bands of Lucky Miller, Gene Krupa, Boyd Redburn, Eliot Lawrence, Pete Ragano, Chas O'Connor, and others, suddenly found himself with a band.

He signed a five-year exclusive artist contract with Decca Records, and got his first album with his band and with strings. In addition, there are plans afoot to launch him as a leader, with a six brass, four reeds, three rhythm, piano-less band.

Morris, a former Berkman who has worked in the pit of *Wonderful Town*, and onstage in *Solo Showings*, was later a member of the ABC-TV band on Alan Freed's rock 'n' roll show, *The Big Beat*.

Said to come a trumpet soloist, being written for him by composer Alan Hovhaness.

So, for Morris's band were Al Decca, Joe Gallo, Don Light, trumpet; Harry DeVin, Al Lawrence, Freddy Elco, trombone; Jerry Sanley, Artie Baker, Frank Turner, bass; Elton Reed, Bill Henderson, Sam Joe, piano; drums; Tommy Lewis, guitar. Writing was by Jimmy Mundy and Charlie Markway, with Hugo Montenegro scoring the string dates for the record session.

## Things To Come

Leon, Morris—A prominent jazz critic, is noted for his preoccupation with things traditional as his lack of acceptance of the current scene, visited Bill Ruess's summer job at the School of Jazz.

After listening to a few tunes, he leaned to Ruess and said, "There's a lot of counterpoint in there, isn't there?"

"Yes, I guess so," Ruess replied. "Good," the critic answered. "That's the missing thing, you know."

## Records, Tapes

### Herring In

Following his stable of artists for *Dot Records'* *Joe Newman* series, at least after chief Tom Mark has signed Paul Horn to an exclusive contract. Horn, suspended briefly earlier on goodwill with the Chico Hamilton quintet last year.

In his first solo album for the coast major, Horn will be featured on alto, clarinet, and flute.

An Oberlin college graduate, Horn has a master's degree from the Manhattan School of Music in New York and worked with the Sister-Fanning orchestra before joining Hamilton.

### Paul, Not Johnny

The first recorded meeting of Paul Desmond and Gerry Mulligan has been waxed by Norman Grant on his *Varve Records* label.

Grant has an album featuring the two masters backed by rhythm support of bassist Joe Newman and drummer Dave Bailey. Mulligan's regular section, Grant said he arranged with the musicians union for the session, promising a swap with Fantasy Records, with which Desmond is contractually signed. Under terms of the agreement, Mulligan will not an album with Fantasy's Cal Tjader quintet.

Other new albums recently completed by Grant include a second *Joe and Al*; a *Leon with Strings*; two *Al* albums featuring clarinetist Darrol Howard, and a *Leon Nelson* solo LP on which Grant himself plays tenor sax in one number and solo piano twice. Also *Ted, Willie Smith, and Harvey Brown*.

An important addition to *Grant's Joe Newman* series is a new LP waxing Stan Getz and Gerry Mulligan with Harry Edison on trumpet and a rhythm section comprising the Oscar Peterson Trio and Louis Bellson.

Also comprising the *Grant Peterson Trio* and Louis Bellson.

No release dates are as yet available on the new albums.

### In High Gear

Block Records' alto chief and national sales director, Bob Givens, has shown in constant and round a parade of artists in keeping with his policy of a production and release schedule of 10 albums a month.

Three men, Warren Marsh, drummer, Vince Vic Feldman, guitarist, Al Viola, and trumpeter Don Pappas, are among the latest to record LPs for the Hollywood independent label. In the vocal department, Marlon Riggs, Boon Green and Jack Singer, Johnny Holiday also have been added. Holiday's session is to be recorded under the supervision of Block's music director, Marty Paden.

The label's initial stereo tape packages will be on the market in time for Christmas shopping, according to Givens, who said he plans to release standards by such stars as Duke Ellington as it becomes available.

### Gene Presents Stereo

Added to the growing roster of record companies jumping into the tape field (*Down Beat*, Sept. 18) was the Gene Norman Presents label.

Scheduled in early autumn was its first stereo tune, *A Salute to Gene Armstrong*, featuring Teddy Bricker and his *Orchestra* band.

Since the first of this year, company officials said, the label and its subsidiaries, Priggett and Delmarco, which have been visiting generating sales.

In the past, Decca announced that it had no stereo catalog yet, but the firm is investigating the possibility of entering the field. Decca is the lone major without announced stereo tape plans or a catalog of available tapes.

## Buyers Beknight Best Bands

The men who buy music for America's ballrooms are annually polled by this magazine to gain a sampling of their personal choices as the best of the bands and band singers.

And for the third straight year, members of the National Ballroom Operators association have concluded that the best dancer band in the country is directed by Joe Lawrence with.

And they have again tipped their collective hat to Les Brown and Guy Lombardo as possessors of the best swing and sweet bands and to the Six Fat Dutchmen, out of New (Or, Miss., as best polka group.

Newcomers to the first place rank this year include Leo Green's Pioneers as best western band, including Mike Thompson, and Joe Wain Hunt in the small band category, taking over from Les Brown.

Richard Maltby was named most promising swing band, Ralph Marterie repeated as best instrumental leader, and Edy Howard as singing leader. Band singers are Tommy Mercer of the Jimmy Dorsey crew and Alton Loh, from Walk. Complete results follow.

Best Dance Band		Singing leader	
1. Lawrence with	1. Joe Wain King	1. Edy Howard	
2. The Duke Ellington Orchestra	2. Phil Thompson	2. Maudie Martin	
3. Duke Ellington Orchestra	3. Duke Ellington	3. The Six Fat Dutchmen	
4. Les Brown	4. Guy Lombardo	4. Leo Green	
5. Les Brown	5. Guy Lombardo	5. Leo Green	
6. The Duke Ellington Orchestra	6. Guy Lombardo	6. Leo Green	
7. Duke Ellington Orchestra	7. Guy Lombardo	7. Leo Green	
8. Les Brown	8. Guy Lombardo	8. Leo Green	
9. Les Brown	9. Guy Lombardo	9. Leo Green	
10. Les Brown	10. Guy Lombardo	10. Leo Green	
11. Les Brown	11. Guy Lombardo	11. Leo Green	
12. Les Brown	12. Guy Lombardo	12. Leo Green	
13. Les Brown	13. Guy Lombardo	13. Leo Green	
14. Les Brown	14. Guy Lombardo	14. Leo Green	
15. Les Brown	15. Guy Lombardo	15. Leo Green	
16. Les Brown	16. Guy Lombardo	16. Leo Green	
17. Les Brown	17. Guy Lombardo	17. Leo Green	
18. Les Brown	18. Guy Lombardo	18. Leo Green	
19. Les Brown	19. Guy Lombardo	19. Leo Green	
20. Les Brown	20. Guy Lombardo	20. Leo Green	

# Jack Teagarden

By Don Gold

WHEN JIM TEAGARDEN moved in with the Tins,

it's been roaring ever since.

Before known as Jack Teagarden has been a part of jazz for more than 30 years. The 34-year-old Teagan has been playing self-taught tubas for 42 of those years. From the early days in Paul Kelly's band to his currently successful European tour, he has contributed much to jazz.

Since he was initial recognition during the early '30s, Teagarden has established a position as one of the finest trombonists in jazz and one of its most perceptive singers as well. His professional experience includes work with a variety of big bands and combos, leading his own band, working with Louis Armstrong's group, and fronting his own small group.

Teagarden's ability transcends any of the so-called "schools" of jazz. He is admired by a variety of musicians for his remarkable imagination and technical confidence. Bill Russo, for example, in an earlier *Cross Section*, said, "His use of subtle performing techniques and his technical facility are excellent."

During his rewarding career, Teagarden has had the opportunity to experience many facets of life. He is an active observer, capable of meaningful commentary. The *Cross Section* of his names which follows represents his opinions on a variety of topics.

**JO COSE:** "I never saw him play. I just heard about him. I imagine he's sort of the grandfather of baseball."

**CHASER:** "I don't cook a lot. I guess I could eat red beans, maybe. I like many foods, most everything with a southern flavor, the substantial food that sticks with you. I live for those desserts, too."

**THURGOOD SWARTZ:** "I never met them. They wouldn't look good to me at all. I don't think they'd be very good either."

**VALER TEAGARDEN:** "I can play one, but I can do 32 times as many things on the slide. I used to demonstrate a combination model, but just grow me a slide. I can do tricks with it you can never do with your fingers."

**THE HARMONICAL:** "Well, I think it's all right in its place, but I don't think it belongs in professional music at all. It's all right for kids."

**PAUL WEISSMAN:** "I think he's one of the greatest fellows you ever lived. He's got a heart of gold and it is there now, it's almost here, like you're his son. I think he's had more to do with American music than anyone."

**BURT LORER:** "Well, he was a pretty smart politician. I think the Louisiana

people liked him, I didn't know him, but I understand why he was liked, because he was typical of Louisiana."

**RAMON:** "I've never been there, but I'd sure like to go."

**THE MANAGER:** "Oh, I pick it up every once in a while. I like the news and what I don't get over the radio I get in Time."

**JOE TURNER:** "I think he's a wonderful blues singer. It's a natural thing for him, too. I think to sing blues you have to be steeped in the life of the guy. We, those clubs and all. And he's had the hard knocks, the experience; he's been around those joints a long time."

**WERNER THE SINGER GO MANAGER:** **JO:** "Oh! It doesn't get troublesome for me until the 1955 time each night. I like it for the first two times, then I try to dust it if I can. The only person I like to hear play it is Louis Armstrong."

**FRANK BENNY SALAMON:** "Never talked to me. I shoo them over to my wife."

**TEAGARDEN SAYS:** "That's good, sweet. Yeah, sure."

**BOB:** "I never did once for him, even when I used to drink. I was a straight hard liquor drinker. Drinking here around like such a waste of time."

**CHASER:** "I think the whole thing is overdone. The Community Chest and Boys Town, etc., should do it, but so many of them are crooks."

**GERTRUDE COLE:** "I don't especially like them. I very seldom look at them."

**CONSERVATION:** "I just don't understand it. It doesn't make sense to me. I can't see, to save my life, how anyone can be taken up by each rot. I don't see how they can dream of any life better than the one we've got."

**WERNER:** "I've never been too interested in sports. I am interested in ocean engines. I've had three *Swanley* *Swanley* cars. I'm interested in anything mechanical."

**CLAYE RAY:** "They're fine. I wish I could eat them without getting weight. I like those peanut butter sticks best of all."

**JACK FORTWELL:** "I think they're a wonderful thing. I'm in favor of adding gospel choir, too. Every city should have a summer program of music from every facet of our culture. Office should sponsor such festivals. Performers and members of the audience could travel in for them, pick beds, and stay throughout. America shouldn't let music die. If things get too businesslike, too cold, the younger generation won't have a full life. Music is a good thing."

**HOMER HAVEN:** "Well, I imagine he's a pretty good old man. I've never



talked to him, but they say he's a grand old guy."

**BERTIE MOORE:** "I don't go to movies often and I've never seen a Class A British film, only the stuff they show on TV. I haven't had many chances to go to the movies during the past 20 years, although I've been in about 12 myself. Maybe that's what killed my urge to go."

**INSURANCE POLICEMAN:** "When I was younger, I never gave it a thought. But now I realize it's a great thing, a must. I wish I had started sometime when I was young, but I didn't. But I'm going to try to leave my family well provided for."

**CHAS RAY:** "I kind of like it. I don't know what's in it, but it ain't bad. And I've worked in lots of cheap easy joints."

**RAMON:** "When I was a kid, working with Paul Kelly, we used to play nickel ante poker and dice, but he was an expert and I was always broke, so I never gambled after that."

**TOMMY DONAHY:** "When they last big they lost my favorite trombonist. There's never been such a time out of my life as beautiful as his. I thought he played wonderful jazz, too. I haven't had a chance to hear many of the younger trombonists, however."



In 1938, 17-year-old James Peter Giuffre enrolled at North Texas State Teachers college.

Four years later, America was at war and Giuffre was in the army air force.

But in between he earned a bachelor of music degree, and laid the groundwork for the work he is doing today with the Jimmy Giuffre 3.

Giuffre found close friends in roommates Herb Ellis, Harry Babasin, Gene Roland, and Tommy Narves. The companionship was stimulating. Everyone profited from the informals and jam sessions.

Harry Babasin brought his bass into the bands of Gene Krupa, Charlie Barnet, Boyd Raeburn, Benny Goodman, and later into recording studios, where he also took what is believed to be the first plastic jazz solo on record in 1947.

HERB ELLIS, another Texan, brought his guitar into the Blue Gray band, later joined the Duke Windin, then the Oscar Peterson trio, where he is resident guitarist.

Gene Roland did some inspired writing for Stan Kenton's band, and is presently writing in the east.

Tommy Narves did some work with the Bob Crosby orchestra.

Giuffre found himself in air force clothing after graduation, and became a member of the official air force band led by Harry Rhinestone.

"It was a big orchestra," Jimmy recalled. "And it was a great orchestra. I really don't know how I happened to get into it. I wish, though, that I had some experience in writing for it. But I was still in that cloud-in-world."

The world in which Jimmy moved was a strange one.

It began in college, where the musical standards were high.

"WE HAD a complete band there," Giuffre said. "It really walked. We played jazz, and went out to listen to the bands coming through on weekends."

"We wore long hair and went out. We were the real far-outers."

"We knew what made it. I felt that there were two kinds of people: those who made it, and the squares."

Jimmy laughed tightly and shook his head.

"It was a narrow world. We listened to Duke, Lunceford, Goodman . . . that was about all we got down there. But it sure provided me with a base to go from."

"In the days plus they have so much to go on. They teach a lot of things about a lot of things. I became more interested in concentrating in my studies."

**BUT EVERY NOW AND THEN** Jimmy will recall something out of college. He took a brief survey course in use of a library, and still recalls that "you're all set if you know the numbers. They're the key to where to find things. If you have no idea how



(Globe Photo Service)

## Jimmy Giuffre

By Don Cordfi

things are filed away, you can waste a lot of time just getting the key." While with the air force band, Jimmy traveled, and his travels took him to California.

"I knew when I got out that I would settle in either New York or Los Angeles. I chose L.A. because of my teacher, Dr. LaViolette, and the climate. I was able to study with Dr. LaViolette on the Old Hill, and that was a very fortunate thing."

From 1948 on, when Giuffre decided to give up the school approach to music and study privately to find his creative outlet, the work which began when he was 8 years old and first learning to play an E-flat clarinet came into focus gradually. Part of the learning is now he heard on *The Jimmy Giuffre Clarinet* (Atlantic 1238). An updating can be heard any time Jimmy places the instrument to his lips.

**GIUFFRE LIKES** the clarinet. He smiles and says, "the reeds are coming along." What he means is that he is getting what he hears inside. Maybe not completely, but he feels he is on the right track.

"You take people like Stan, Charlie Parker, Art Tatum, Dizzy, Miles, Ben, Benny Goodman . . . it's pretty hard to stay out of their territory. Especially on standard tunes. I feel that our best music is the original music that comes out of the trio."

And music does come out of the trio. It pours through the Giuffre pen over the score pads, is translated into rough form by Jimmy, guitarist Jim Hall, and bassist Ralph Peña, and is polished into shining form through the combined efforts of the three musicians.

"When a composer sits down to write a pure work, that is, a piece of art music, he doesn't try to duplicate what he did in his previous piece, except, maybe, in mood."

"Maybe he has a little figure or several bars . . . he works with that."

**"WE TRY** to approach the trio that way. Before, I'd start to write a piece and it would continue in that way. The band would play it in the same style as we wrote a dozen other bands."

"But with the trio, we find we have to call on things that we've never

(Continued on Page 68)

# Jazz In High Schools? Yes!

By Don Canell

WHEN THE Farmingham high school band took the stand at the Newport Jazz Festival last July 4, there were some rumbles of disapprobation in the audience at what some fans thought would be a "children's hour."

Before the first tune, a bright Shorty Rogers, original, had finished, they were on their feet to a man, yelling their heads off in the excitement and delight of being present at an event so unbelievable that it seemed beyond wildest conjecture.

What happened here that Holy Saturday afternoon is history now, and what remains are memories and a big fact: the Farmingham kids can hang in at any public school in America.

"I would like to see a jazz band exist in every high school in America, with credits."

That's Marshall Brown speaking. He's the energetic, patient, respected music director of the Farmingham Band. At 34, he regards the band as the fruit of nine years of work, experiment, and struggle.

He's a graduate of Farmingham, Mass., high school, and holds a bachelor of science degree conferred by New York university, and a Master of Arts degree by Columbia, both in music. He has worked in variety bands, played in dance orchestras, and jammed with jazzers. His instruments are trombone and bass.

HE STARTED TEACHING in 1946, at Christopher Columbus high school in the Bronx. He moved to Kaul Rock-away high school the following year and stayed there until 1951. Since that time, he has been at Farmingham.

He is also a writer of pop songs (Seven Lonely Days, Rump's Rock in Town, and many more), and a prolific arranger who works in radio and TV. He was elected to ASCAP in 1953.

His days are spent at Farmingham high, where he teaches, rehearses the jazz band, works with the marching band, the concert band, and helps his young musicians with their problems, musical and educational.

His background is a bit out of the ordinary, but not so much so that what he has accomplished becomes unique.

"When I'm asked how I did it," Brown says, "My answer is that the bandmaster is to get a decent band arranging book and use it as a guide. Then he should teach some of the choicest students to play saxophones, and get the saxophone players to play using books.

"This way, he's got the instrumentation for a decent band. The brass is available in any high school band. What we need are saxons and swing bass."

The transition is not easy, but neither is it impossible. This is how Brown went about it, starting with youngsters who had little or no previous training.

"The first thing I did was to get some instrumentation. The high school standard concert band instrumentation isn't workable for a dance band. It doesn't have sax. The wind concert band is no longer a legitimate vehicle for the performance of classical music. That went out after the first world war.

"People who insist on that kind of band in high school are neglecting the fact that in those days, the time between the 1930s and World War I, the wind concert band played concerts and then dances. That type of band was a functional band. It had a reason for existence. We still have this tradition that has nullified its function. It can't do anything today. The high school band exists only in high schools."

To get the instrumentation, I made it a requirement that all the students double on sax. We have 18 or 20 saxes in our marching band, and you can imagine the sound we get.

"I used as a guide, dance band arranging books like those by Glenn Miller, Spud Murphy, and Fred Wicks. For music to play, you'd take a stick and just use the first chorus and rewrite the second ending with flexibility in mind. The sticks we used at the start were just simple ones, like Unbreakable Fiv.

"There are a lot of things we can do with sticks. For instance, a bandmaster can knock out the brass figures in the sax chorus unless they're an integral part of the arrangement. It's much too tiring for the brassmen. Then you have the saxons playing 14 measures and the brass plays the release.

"Sticks are generally overwritten. They have to be because so much is done with them. If a bandmaster studies a stick, he'll find that there are many things he can do, and that it isn't as hard as it looks.

"For example, I find that a stick sometimes sounds better if the band starts playing at the second ending and jumps right to the middle chorus. If the second ending is not suitable, I take some manuscript rewriting tape and write a four-bar introduction, and have them start at the special chorus section, and go on from there.

"Instead of writing an ending on the second ending of the first chorus, I find a graceful place in the second ending of the first chorus from which to cut to the last night or 14 measures of the stick.

"In some cases, you can double the stick by rewriting the second ending. There are a lot of things that can be done to brighten the arrangement, and they're not at all hard to spot once you get into it.

"In the first year, I taught them all to read. It was like getting back to teach them some of the techniques of the present-day style of play. And I was working with 13- and 14-year-old kids who didn't know the fingerings on their horns.

"Sometimes I'd play them records of the arrangements we were working on. Later on, I wouldn't because some of them might feel the piece would be too hard for them to play. I have seen John Laferri, who has been a tremendous help to me with the Dancers, bring in an arrangement and say, 'This would frighten any band but the kids!'

"And my kids would read the arrangement down, and not give it a second thought.

"As a result of playing jazz, the kids are motivated to be proficient in



Geary Mulligan sits in with the band

playing marches and classical music. And they play each without the style of playing that is peculiar to jazz. They give a march a straight ending, and they play Bach fugues as waltzes by Miklós and Copernicus with a legitimate accompaniment. I've chosen the classical music they play as what I think of as the best of the classical music, but as the jazz things we play are the best of the jazz music.

"The same kids who play Wagon and Fiddle and Schindler play Bach's Jena, Joy of Man's Dying and Holst's Suite in E flat. When we give a concert, we'll play jazz things and then switch instruments, like a football team shifting, and play our classical pieces.

"THE IMPORTANT THING is not in that these kids are playing good music, and enjoying it all—the jazz, the pop things, and the classical.

"My kids even write their own arrangements. Andy Marsala and Mike Adams do a lot of the band's pop tunes and vocal arranging.

"Johnny LaPorta has done much of our transcribing arrangements, taking jazz tunes right off the record. He has also been a wonderful help in giving the real action instruction.

"But a good, competent music director can do that, too. I had to play drums in my first band because we had no drummer. I contacted a couple of musicians and found out how they did certain things on drums, then I taught that to the kids. It's a little rough getting started, but once it's rolling, the students make it a lot easier."

Brown keeps his band under strictest scrutiny. At Farmington, the finest band is comparable to the football team at a major university. Its members are the campus idols.

"I want my kids to be better citizens as a result of the band. There's always pressure because of the connection that jazz has as a word. That's why I become much stricter than other teachers. I have to be sure I teach them. My kids have to be the models and the leaders.

"They had a poll of the students at the school and I got votes from the whole band in two categories: which teacher is the strictest and which do you have the most fun with. It has to be like that. Discipline with children is law.

"MY KIDS have to maintain a 75 percent average in their studies. The band has produced national honor society graduates, valedictorians, class officers, and this year, a student who got 100 percent—a perfect mark—in his math reports.

"I have had to drop kids because of failure to maintain the average grade. Even when it has hurt the band I've done it. But I rarely have to worry about the kids, because the music is so important to them.

"They know that they have to be better behaved than any other club because they are constantly on the

play. I live in dread of the day when one of my kids might get into trouble—normal, everyday trouble—because the first reaction will be that jazz is to blame.

"And to me this is the silliest attitude of all. I can't see why American public schools don't teach the only art form we have. American jazz should be a legitimate part of every public school's curriculum.

"Sometimes, although we have built a sort of military in many things here, we feel that the European culture is somehow better than ours. And yet, in Europe, the cognoscenti, the art patrons, they're all interested only in American jazz. They have told me this and again that they feel it is the



Bandmen Ed Green and Davee Ramsey.

only thing we have done that is exciting and American. Yet, we have to fight to get it into our public schools.

"I HOPE I'VE PROVED that it is wholesome. My kids swing up a storm, and they're not delinquents. They're the leaders at school. These kids had never seen a band in person until I got in talking them in groups to places like Richmond, where they have met and talked with musicians. I feel they can respect us persons, too.

"You ought to have seen Andy Marsala's face when he met Gene Quill in the Johnny Richards band, and Johnny himself sat with us for a long time, talking about music. This is something the kids should have, and the only way they can get it is under careful supervision.

"I have taught these jazz is a healthy, respectable way. I hope that the kids who stay in music have benefited by this, and they don't have to go through the mill of small clubs and all that. These kids of mine will be well trained, but they'll also be strong morally and mentally.

"Talk about their strength. . . do you know that at Newport I got up Sunday morning, while all the critics and the musicians were asleep, and took 14 Catholics in the band to Mass. We went to St. Joseph's church in

Newport, and several of the kids even went to Communion.

"These kids have fun, they play jazz, and they're not hippies."

Brown has never denied any youngster the chance to play a musical instrument. Anyone who learns to play an instrument can be in the school band. The best players in that band are members of the jazz band. It is the variety.

"I WANTED AS MANY kids as possible playing instruments. In the first year, I built a huge concert band and we had a revival. It was a big success. It brought in the parents and the rest of the school the fact that these kids had talent and they could play.

"Ever since I went into the public school system I've wanted to teach youngsters to play jazz. I soon realized it wouldn't happen until I became the band instructor with virtually no restrictions. It's taken nine years, but I think I've proved that if you teach these kids music, then they are good jazz players, and good all around students.

"There are a lot of other people in jazz who have depress in education—I can think of Fred of Lee Kohn, Eddie Kent, and Ed Butler. If they come into teaching, it will be a wonderful teaching. And it will be a great thing for the kids, too, don't forget that.

"One of my problems is that people sometimes refer to the band as a rock and roll band. As far as they're concerned, jazz equals rock and roll. I find myself in the position of arguing that what I'm teaching is not in the popular vein. My aim is to make American jazz the popular music of America. That should be the aim of a music education.

"And the kids themselves. . . you should hear some of the band conversations. They say that Freddy and Ed Miles couldn't even make our band.

"THE POINT is that if you call it a dance band, it's a.k. Call it a jazz band, and immediately there's a certain degree of acceptance about it. This should be wiped out. I think my kids will be better persons because of jazz."

The future play dances at high schools on Long Island, and are in steady demand as a concert attraction in nearby schools. Although only 18 boys and girls are playing tonight, Brown insists on carrying 28 student musicians, and giving all a chance to play. More often than not, the waiting musicians are on the floor dancing until it's their turn to blow.

Brown, although proud of what has happened at Farmington, insists that it can be done in other schools by other band teachers. He points the way to even greater things.

"You should hear the band Clem Deffenhauser," Brown beams. "He's got a jazz band in the sixth grade at South Washington grammar school. And the average age there is 8.

"You should hear them play Bach."

# Meet The Kids From Farmingdale

**Ed. Note:** All stars, Marshall Brown, director of the Farmingdale high school drama, has selected (and a half-dozen stars) and personally selected groups, musicians, or stars (all dramatic ones). It is in his hands that decisions must be made. It is a privilege to meet many of the stars and a privilege to meet many of the stars. It is a privilege to meet many of the stars and a privilege to meet many of the stars.

## Stars

**BRADFORD BENJAMIN, 16** (French horn, trumpet), began playing his instruments in high school. He is fond of Hughes, John LaForte, Barney Kessel, Erroll Garner, Count Basie, Julius Weathers, and Frank Sinatra. In addition to music, he is interested in biology, journalism, drama, and public speaking.

**STEVEN COFFEY, 14** (trumpet), wants to become an electrical engineer. Mike Davis is his favorite instrumentalist and Jimmy Basie his favorite singer. He is extremely interested in science, but finds time to play, too.

**EDMUND GREEN, 15** (trombone, baritone horn), is uncertain about a future in music. He's fond of Jimmy Cleveland, Danny Gillespie, Frank Sinatra, and even Richard Rodgers as his favorite composer.

**RONALD HAYES, 14** (trumpet), is a Shanty Rogers fan. He's been playing trumpet for four years. He has a M-L-P collection, including his favorite, M-L-P. He's also fond of Jimmy Basie, M-L-P, and even Richard Rodgers as his favorite composer.

**VINCENT MURANO, 16** (trumpet, baritone horn), is interested in a future in one of the professional sports. He's been working in the band "very hard, but very satisfying." His preferences include Danny Gillespie, Kai Windling, and Count Basie.

**LINDSEY PETERSON, 14** (French horn), likes Mozart and John Craxa. Danny Gillespie is his favorite musician; Claude Thornhill heads his favorite band. He collects stamps and has a 26-LP collection.

**ROBERT ROBINSON, 15** (valve trombone, French horn, baritone horn), after one year of instruction at Farmingdale, names his favorites: Julius Weathers, Danny Gillespie, Count Basie, Joe Williams, and Jimmy Garrison. He'd like to become a music teacher.

**ROBERT ROBINSON, 15** (trumpet), wants to become an engineer. He has been playing trumpet for six years, was introduced to it by Marshall Brown, "who thought I would like to be the trumpet player."

**JAMES SCHUBERT, 12** (trombone), wants to become a professional musician because, as he says, "it's the thing I do best." He favors J. J. Johnson and Charlie Parker. In addition, he's a member of the school basketball, baseball, and football teams.

**LAWRENCE SICKLER, 15** (trombone, jump, jump tunes because "I can play faster." He collects LPs and his favorite side is Woody Herman's

Not Really the Blues. He's another Farmingdale basketball player.

## Reads

**HARRIETTE EUGRAFF, 17** (saxophone, bass clarinet), prefers marriage to a career in music. She simply wants to become a housewife. She's been playing her instruments for six years and prefers the work of Stan Getz and Woody Herman.

**MARCELA LUMER, 15** (clarinet, piccolo), wants to become a nurse. She prefers ballads, because "I get more opportunity to play." She likes Irving, Frank West, Charlie Parker, the El-Los, and Debussy's Afternoon of a Faun.

**ANDREW MARCELA, 14** (alto, clarinet, flute, alto, saxophone), has been playing for four years. He wants to become a professional musician, because "I like to play more than anything else." His hobby is model trains. His jazz favorites include John LaForte, Count Basie, Jackie Paris, and Pete Rugolo. He enjoys Ray Bach songs.

**NINA ROSALIA, 14** (saxophone, clarinet), does not plan to enter the music field. "These days I think it's better for a girl not to be a professional musician," she says. She hopes to become a dress designer. Her favorites include Ray Charles, Danny Gillespie, Stan Kenton, and Ella Fitzgerald.

**MARCELIA STERN, 15** (alto, clarinet), would like to become a history teacher. She prefers jump tunes because "They really swing and have a good beat." She studied piano for five years before joining the band's real section.

**LYNN VAN NOSTRAND, 15** (alto, baritone, clarinet), is not certain about becoming a professional musician. He's interested in "something in the field of political science." He's fond of Gerry Mulligan and shares Gerry's attraction to both ballads and jump tunes.

## Rhythm

**MICHAEL ARNETT, 14** (piano, saxophone), began playing the piano seven years ago. "My mother suggested playing piano so I tried it and liked it," he says. He wants to become a professional composer, arranger, and pianist. He likes ballads and uptunes because "I feel that I can inject good ideas into both."

**WILLIAM BURNETT, 16** (saxophone), wants to become a chemical engineer. He likes songs "with life in them." Joe Jones is his favorite drummer. Danny Gillespie his favorite band leader, and Sarah Vaughan his favorite singer.

**JOHN CALABRESE, 15** (piano, bass), feels he can "do much more with a piano than any other instrument." He wants to be a music teacher. His favorite

ones include George Shearing, Count Basie, and Charlie Cannon. He owns 175 LPs, a mixture of jazz and classical material.

**JOHN DAVIS, 15** (saxophone), was introduced to the tuba by his grandfather. He became one of the band's favorite tuba players, as he tells it, "one of the best players in the band moved out of town." He's hoping to take over his father's construction business.

**RICHARD CRITCHER, 15** (piano, band manager), likes much better than music and hopes to become a math teacher. He's been playing drums for six years. His favorite drummer is Jo Jones; his favorite instrumentalist is Danny Gillespie.

**LAWRENCE RAMSDEN, 17** (drums), chose drums as his instrument four years ago, when "there was a vacancy in the band for a drummer." He prefers jump tunes, because, as he states directly, "I'm a drummer." He hopes to be a professional musician or music teacher.

**PAUL ROSSNEY, 15** (saxophone), is interested in engineering. He's been playing both instruments for two years, taking up the latter because "it was closely related to the sax." His favorites include Charlie Mingus, Danny Gillespie, and Frank Sinatra. Kurt Weill is his favorite composer.

**BARBARA STRAUSS, 14** (piano), has been playing the instrument for eight years. She wants to become a teacher. She prefers ballads because, as she says, "I have to work too hard on jump tunes." Erroll Garner is her favorite pianist.

## Vocalists

**ANTHONY ANTONIO, 15**, wants to become a professional singer. Erroll Garner is his favorite musician; Jackie Paris is his favorite singer. He wants a career in music because "I love to sing."

**SVETLE BULINE, 15**, wants a career in singing. "I like to sing," she says. "I like to sing," she tells. She likes, plays basketball, and speaks Spanish. Joe Williams is her favorite singer.

**MARY BOHITES, 16**, plays glockenspiel in addition to her singing chores. She doesn't want a career in music because she feels "there are so many people striving to get to the top." She wants to be a kindergarten teacher. Ella Fitzgerald is her favorite vocalist.

**BENNY BERNIN, 15**, defines his favorite record as "any Sinatra record." His positive ballads because they are "better for expression." He doesn't intend to follow a career in music. Danny Gillespie is his favorite musician and band leader.

THE CARL BRIDAN coming into Leonor, Mass., on the weekend of Aug. 18, bearing the students and teachers for the School of Jazz which would open officially the following Monday morning.

Among the 34 students registered were budding musicians from Montreal, Canada; Fayetteville, N. C.; San Paulo, Brazil; Chicago; Clayton, Mo.; Edmonton, Alberta; Tampa, Fla.; and Cincinnati. Even before classes started there was talk of jazz and the start of many firm friendships.

The school is located in the lush, rolling Berkshires of Massachusetts. The students were quartered in Wheat-Brigh hall, a mansion reportedly built by a European countess who lived alone in its rooms of rooms with 40 or so servants. The sprawling structure offers a view of land and countryside a spectacular view of the countryside. Not too far away is Music Inn, where meals were served and concerts held. There were also facilities for all types of recreation, including swimming, boating, tennis, volleyball, basketball, ping-pong, and many more.

By the students found little time for such diversions. They were greeted Monday morning in composition class by instructor Bill Brann who said, "Ladies and gentlemen, I'm going to dress you."

BRANN PROCEEDED to do just that. His assignments were rough, but mostly. One student needing the concert and the other's plan to write music, but one found that Brann's classes were helping him immeasurably in his playing. Several other students said they hoped to continue their studies with him by mail after classes ended.

School director John Lewis and the other members of the Modern Jazz Quartet were on hand to aid in ensemble work. Faculty members and instructors included Oscar Peterson, Harry Gilman, Ray Brown, Herb Ellis, Milt Jackson, Max Roach, Jimmy Giuffrè, Elmo, Marshall Stearns, Connie Kay, Percy Heath, Ralph Penn, and Jim Hall.

Although the school was geared to accept four students each in the rhythm section, instruments, six in the brass, eight in the reeds, two in voice, and two in composition, the pianists dominated. Some 10 piano players were accepted, and it often was a scramble to find teachers for the ensemble. It was not strange, then, to see a student band rehearsing a student's music with the in the trumpet section and Jimmy Giuffrè in with the reeds.

THE AVERAGE STUDENT had his regular classes, ensemble blowing periods, and, if he desired, individual instruction with members of the faculty. Several of Oscar Peterson's private students said their understanding of the piano and of their weaknesses in playing had been aided largely by Peterson. Dave Brann, a pianist-who came from Fayetteville, Mo., related how Peterson had helped him get music out of his left hand.



## The School Of Jazz

### There Was Little Diversion Time For The Students At Music Inn

"When I told Oscar I couldn't swing without a rhythm section," Brann said, "He played with just his left hand, and it swung. He gave me some exercises to do. One of them was to play scales with both hands doing exactly the same thing at all times. Another was to swing four with my right while he had his back turned, and he said he didn't want to be able to tell which hand was playing. He could sit first, but I don't think he can now."

Other students said it was a wonderful feeling to start out on a solo and find the support of seasoned jazzmen around them in their ensemble work.

All valued the analytical criticism of their work by faculty members and by their fellow students. Obtaining a practice room was one of the most difficult assignments at Leonor. And it was not unusual to stroll into the institute's main hall at Wheatleigh at 1 a.m. and find several students at work with pen and paper books.

In all the classes and lectures and ensembles there was a soberness and dignity of demeanor that was encouraging. On five-minute breaks, the instructors and faculty members in the groups were surrounded by students eager to just talk jazz.

EVENINGS were generally taken up with scheduled concerts and parties, which most students attended, many of them arriving before 10 if an event would be opening within the hour.

Among the recent artists were: Milt Jackson, Walter DeFuria and Max

New Orleans jazz band, the Oscar Peterson trio with the and Max Roach; the student vocal at Leonor's end, at which everyone played and student songs were used.

The panels included Primitive Rhythms of Jazz by Willis James; Impact of Modernism on Jazz by Ray Stewart; Jazz in TV by Frank Nichols; Music of Africa by Felix Remondet; Techniques in Jazz Composition by George Russell; Jazz Frontiers by Lennin Tristano and Bill Evans; Movement and Rhythms of Jazz by Milt Kay, Felix Remondet, and Rudy Van Gelder; Performances in Jazz Recording by Norah Hylman; George Avakian, and Jack Tracy. Other panels dealt into the function of the critic in jazz, the place of jazz in the arts, and a discussion of the school by the students, which will be reported in these pages next issue.

ASIDE FROM HOMEWORK and the piano or concerto, the only other night diversion was playing the old a map called The Flying Blind. Originally a greenhouse on the Cornhill estate, the long, narrow building was converted to a comfortable club at which Ralph Penn and Jim Hall, aided by innumerable others, held forth.

It was fairly common to see faculty members join in. On one memorable night, Milt Jackson borrowed Ray's guitar and acquired himself badly. "It was the first instrument I learned to play," he grinned later. "My dad played

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# Future Iowa Bandmasters Broaden Scope

By Patricia Samson

THEY serve two masters, the better the public school bandmaster.

Some of the likeliest public school music students in the Midwest are those whose band instructors had something to do with *Dimensions* in Jazz. This is the seven-year-old concert series presented annually by Beta Mu chapter of Phi Mu Alpha Sinfonia (and friends), under the auspices of the department of music, at Iowa State Teachers college, Cedar Falls, Iowa.

In half a dozen years, there's a lot of music graduates who have had a hand in, and been influenced by, the concert series. They, in turn, are passing it on to their public school students the benefits of that experience.

The title in the subtitle of the concert series has been steady. From early free-for-all consisting mostly of student, the concerts, since 1955, have been presented on two consecutive nights.

THE CONCERTS always play to a full house, drawing local residents and alumni and students from other schools in Iowa. Some come more than 200 miles. The last two concerts have been named by disc jockey Dick Martin of station WFL, New Orleans.

The annual concert now has some 80 arrangements, including vocals. These ranged from jazz suites and experimental combo sets to original charts, arrangements of jazz standards, and an annual production number with narration. The scores are written by music students in school, graduates who maintain affection for the series, or friends of friends of friends. (This fall the book includes an arrangement from Jimmy Hamilton of the Duke Ellington band.)

With some outside arrangements, some community - resident assistance and with graduates who teach nearby and local nonstudent jazzmen contributing to the Phi Mu orchestra personnel, it is more than a self-contained college production.

HOWEVER, THE JAZZ concerts have not been without influence on the faculty. Although regular and thoroughly planned coverage in music courses does not exist, there is, as student repeat, attention given to jazz in almost any of the courses in harmony, music history, composition, etc.

One graduate of a few years ago remembered an instructor who had objected to a college Ellington concert a decade ago, saying it was not music. This same instructor is recalled by a recent graduate as having analyzed early Stridekick notes sides in class.

Further, Dr. Myron Rasm, music department head, has proposed to the college's graduate council a graduate level lab course toward the master's degree, on *The Dance Band in Music Education*. He says plans call for this to be placed in the curriculum in the future.

The concerts are invaluable supplements to the college music study of both the nonjazz and the jazz student. For the nonjazz music students is one of the Phi Mu-MJ band who have had little or no professional experience in a dance band or jazz combo, the concerts provide, through months of rehearsal, an opportunity to learn the various facets of jazz preparation, interpretation, and performance. It must thus be the only opportunity they have.

FOR THE JAZZMEN in school, the concerts provide not only the chance to play but also to experiment and express their ideas in the large band sound and to have these ideas performed.

Most important, IUI graduates make splendid bandmasters. They find it easier to cope with and to teach difficult rhythmic problems to their youngsters. Well over and above college courses in this, the writers are more familiar with the problems of instruments they don't play themselves. For them, particularly, IUI is a home.

Some, teaching in systems where the high school curriculum can be as small as 54, often find published arrangements do not match the non-standard combinations of instruments in their bands. "Without DIT," said one, "I would know only the practical rules in books. Now it's a gas for me to arrange for my high school students. And you can bet these arrangements are workable, at least."

That he is not alone is borne out by the comments of concert series alumni. All, some to a considerable extent, include jazz and/or pop music in their teaching, often in their marching band and concert band work and/or in the formation of high school dance bands and combos. The latter are sometimes extracurricular.

ON THE LARGER scene of jazz in education, one of the purposes of a public school music education is that of transmitting the music heritage, in the practical sense, the use of jazz and the basic standard popular literature (Gershwin, Kern, etc.) is considered an extraordinarily successful teaching supplement to traditional materials.

Helping the students to reach via a modern, waiting stage is only one of the techniques used (if reversed).

When the band plays popular music, the bandmasters often invite jazz phrasing. They often lecture their students on jazz history, various types of jazz, and the position it holds in American music (just as one said, "Jazz is merely strictly American music.")

They use jazz and pop music for sight-reading, endurance, intonation. One bandmaster said, "This kids set it up. It does a better job faster than all the scales in the world. The scale practice can come later when the need is apparent."

"The world of music is slowly adopting the modern beat," said one graduate who has taught several years, "and I feel sorry for the director that can't or won't participate in jazz and popular literature. The best students in most school bands today are those that take an interest in playing all types."

THIS IS BEING by a pioneer in the concert series who helped plan the first concert and is now a school principal.

He said, "The music teacher lacking jazz experience or who fails to appreciate the intricacies of the art, tends to be less sophisticated in his teaching approach than the typical schoolman who has experienced many music forms. I feel experience with the jazz form increases a teacher's ability to relate music problems to the secondary school student."

He also said that the bands taught by jazz-oriented instructors are superior in general "sound" to those taught by those he drew a big space.

Added another, "A simplified chart of a current pop leads the student to believe he is blowing the living end. What greater motivation for learning is there? And besides, if the kids can read the figures in a medium-difficult dance arrangement, I have absolutely no worries about *Ad Libitum* for."

One has a bulletin board on which often page *Dance Band* articles. The seventh grade sponsored by another conducts a biweekly radio program on the school public address system. The only music used on the show is jazz.

The band instructors from ISTC play a good many records, particularly in demonstration. As one noted, "How can my students know articulation, phrasing, range (even beyond practical range), etc., if they've not heard these things? I use Maynard, Hank, DeFranco, Minton, Dorsey, etc., and I tell my kids 'Here's what's possible, but these men didn't acquire this by sitting on their chairs.'"

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# Arrangements

Educator Tells Where, How  
Schools Can Get Material

By Gene Hall

(Director, North Texas State College  
School of Music)

THE HIGH SCHOOL stage band is fast becoming an integral part of the public school instrumental program. Each year more and more areas are sponsoring stage band festivals wherein methods, materials, and stage band ideas are presented and discussed. This new national development poses real problems for the band director as to rehearsal techniques, scheduling, and most important, materials.

As for materials, many band directors have not had a background in jazz or popular music and thus have little or no concept as to popular music phrasing, mood, balance, programming, presentation, etc. This creates sometimes creates other problems brought about by the realization on the part of the student that performance as they play them are not as they hear them on recordings and disc jockey programs, and they soon pin the responsibility on the director. He then becomes classified as a "square" (many other similar terms) and loses status which in turn leads to discipline problems.

Scheduling is over a problem, and the inclusion of an additional period in an overcrowded program only poses more problems. Many stage bands meet before school, at lunch time, after school, or even at night.

AS FOR MATERIALS, this is a broad area for practically all directors. Fortunately is that director who has had a jazz background and is able to do some arranging. Published book orchestrations are usually not too satisfactory for several reasons.

In the first place, most directors don't know how to convert stabs to their particular usage; more often than not they play them exactly as written. The average stabs orchestration is 1½ minutes in length, which is overly long for almost any popular tune. Also, because of the volume (as necessary device) a muddy and thick sound results from excessive playing because most stage bands use a full instrumentation. And most stabs orchestrations are too difficult for the average stage band.

Fortunately some writers and publishers are beginning to supply materials for these groups. Art Gedrick of Greater Music, Earl Anschutz, N. Y., was among the first to attract national attention in this area, and his arrangements are to be found in many high school stage band libraries. Gedrick is now grading his arrangements "Easy to Play," "Medium," and "More Advanced."

OTHER PUBLISHERS are becoming interested in this media and are obtaining materials in the field, such as Jack Mason, Johnny Worthington, Ralph Flanagan, and others to prepare material at this level. Here is a list of the better-known publishers.

Greater Music Publishers  
Earl Anschutz, N. Y.

Edkins Music, Inc.  
799 7th Ave., New York, N. Y.

Edwin H. Meyer and Co.  
32 W. 52nd St., New York, N. Y.

Harvard Music Co.  
32 W. 52nd St., New York, N. Y.

Merritt Music Corp.  
32 W. 52nd St., New York, N. Y.

Melrose Music Corp.  
32 W. 52nd St., New York, N. Y.

Belwin, Inc.  
Rockville Centre  
Long Island, N. Y.

Westlake College of Modern Music  
7185 Sunset Blvd., Hollywood, Cal.

Contra Music Publishers  
Grand Prairie, Texas

Chappel and Co.  
1020 Building  
Eleventh Floor  
New York 20, N. Y.

Southern Music  
1109 Broadway  
San Antonio, Texas

It is possible, and perhaps desirable, to contact music distributors who handle music from all publishers, two examples being:

Metrol Music Supply Co.  
3074 Broadway, New York, N. Y.

Terminal Metrol Supply, Inc.  
115 West 45th St., New York, N. Y.

With one or two exceptions the publishers could be leaders in their approach in the preparation of this material. First, they write for only six brass, while most stage bands use at least eight (band directors don't pay salaries). Second, and more important, the publishers are not participating in the broad usage that will be made of the arrangements. The large majority of the stage bands do not play for dances; their appearances are usually limited to school assembly programs, civic clubs, and community projects of various types. The publishers would be



Ralph Flanagan  
One of the Arrangers

well-advised to consider popular music arranged for presentation from a stage in addition to dancing.

This is not to suggest that the dance band has been abandoned; on the contrary, this is an essential of this music the importance of which cannot be minimized. If the band is restricted to have in essence a chamber music ensemble, and certainly we can find better music and instrumentation for chamber music.

THE DEVELOPMENT of the high school stage band points up a change currently evolving on a national scale. European music (symphony, opera, etc.) which has been our heritage, no longer identifies itself with the American public; consequently, it no longer has an audience. Mass communication, plus the expansion of the recording industry, has created the need for a mass music; popular music is filling that need. European music is an aristocratic music, the appreciation of which is limited to the few. The American public is turning to a type of music which is indigenous to the American way of life: a relatively simple music based on melody and rhythm. Any music which creates and deserves to survive must serve the needs of the public which supports it.

Why an American must learn to think of culture in terms of our American way of life. The standards which applied to 18th and 19th century Europe are no longer valid for the American jet age.

Popular music may or may not be the answer; however, most stage bands are dependent on popular music demand, and we as educators and publishers have a responsibility to these organizations. Either education must train band directors to be stage band directors. Publishers must supply a wide diversity of arrangements. Equally important, training materials and methods must be developed. It is possible that the stage band movement may prompt a greater return to popular music which will revitalize the entire popular music business.

(Ed. Note: In answer to questions from a number of readers as to what the Institute of Jazz Studies is and does, we have asked its director, Marshall Stearns, to outline its purpose and functions. His article follows.)

By Marshall W. Stearns

All this JAZZ research center in the subject, the Institute of Jazz Studies receives—and answers—an increasing variety of inquiries.

Enthusiasts from behind the Iron Curtain request free recordings and literature; college freshmen submit report plans for a theme on such and such a type of jazz by such and such a date. And students from all over the world, including the best-known jazz critics, come to gather material at 108 Waverly Place, New York City.

For the Institute has amassed a tremendous amount of material on jazz and related subjects.

Some 10,000 rare and choice recordings of old 78 rpm variety have been disseminated by LIFE and artist. The collection is being constantly augmented by donations from record companies. Add to this a growing collection of 45-rpm discs, LPs, tapes, transcriptions, and 7-films.

THERE IS EVEN a precious collection of piano rolls and cylinder recordings, as well as the machines on which they are played.

The Institute's collection of literature is enormous. It consists of nearly every book on jazz ever published and most of the magazines. Currently, the Institute subscribes to 20 publications on jazz from all over the world and a shipping service covering press items in the United States.

When the time comes to analyze the nature of and the response to big, progressive jazz, or rock and roll, for example, the files, with some 15,000 items alphabetized in 78 large file drawers, will furnish a wealth of material.

The aim of the Institute is simply to foster an understanding of jazz. As a nonprofit organization limited in its activities by the amount of contributions it receives and at which all work is voluntary, the Institute has grown at a pace which it feels safe to main-



## Institute Of Jazz

### A Discussion Of Its Attempts To Foster An Understanding Of Jazz

tain toward a goal which is eminently worthwhile, namely, a center for the study of jazz.

AS TIME GOES ON and historical materials on jazz become more and more rare, the Institute will serve an increasingly important function in the study of American culture.

This does not mean that the Institute is not willing and eager to proceed with more ambitious plans. From the first, projects such as field trips to gather fast-vanishing material, a quarterly journal or an occasional paperback book of topical articles on jazz and related subjects, annual scholarships, albums of educational lectures, workshops in jazz, a film library, a chair in American music at a leading university and other projects have been actively considered.

Again, it is a matter of funds, and our search for financial help has not yet been sufficient fruit.

Nevertheless, the Institute has organized and sponsored lectures and courses in jazz in and around New York City. These courses are taught by the IJS faculty, a group of volunteers who work and study together closely. Courses have been given at Great Neck, Manhasset, and Seacliff and in Queens College.

A DETAILED SYLLABUS outlining a 15-lecture course with recommended recordings and readings is available to the public upon request. In effect, the IJS is training thoroughly grounded teachers of jazz. Next fall, the New School will offer the first semester. In

jazz on a graduate level, directed by this writer for those interested in research in the archives of the Institute of Jazz Studies with a view toward publication.

A new project has been begun under the direction of Sam Ship on the jazz repertory, a systematic examination of the themes which jazz musicians choose to record.

Preliminary results will be reviewed by members of the IJS advisory board at a series of conferences to be held next fall. The conclusions will be prepared for publication.

So it goes. The Institute of Jazz Studies is the logical organization to which anyone, who wishes to converse himself in any way with any era of jazz, may come and find intelligent guidance. It's a big and important job, and the Institute welcomes all help it can get.

## Shake That Thing

After more than a decade supplying thousands of record dates, Norman Toman has finally debuted as a performer on his own label, Nerve Records. The occasion was a *People's Bulletin* extra date, recorded in Hollywood. Toman slipped out of the booth for one number, an ironic jump blues composition, to play *Shake That Thing*.

No such hazard will be forthcoming, for Toman has been a paid-up member for many years of both *Loudy 47* and *SOB*.

## Marching On

During a recent Dave Brubeck interview on the *Maple of Music* show over the Mutual radio network, announcer Don Van Hatten was commenting on aspects of the pianist's career.

"Well, Dave," he began broadly, "I guess the biggest thing that ever happened to you was when you made the cover of . . ." After an embarrassing pause, he interrupted in a frantic aside: "What the hell was the name of that magazine?"





By Don Gold

IT HAPPENS IN BROOKLYN, a suburb of New York where Ralph Warner, three a football board around Kibitz Field.

Fred Katz was born in Flatbush 36 years ago. While Babe Herman was playing by ball with his dad, Katz was seated in front of a piano or strumming a cello. You know the story: "Freddie can't come out today; he's got to practice."

He did practice. When he was 13 he gave a solo recital. At 17, he presented a piano recital. After his high school days, he began to teach himself theory and composition, studying and analyzing scores and forms.

He wasn't aware of the existence of Cholo Hamilton, who was involved in creating new sounds with Charlie Mingus, Gilman Jacobs, Kravis Roxy, and others.

WHILE CHICO played on, the future member of his quintet became a cellist with the National Symphony orchestra in Washington, D.C. This lasted until 1941, when two years of sympathy duty came to an abrupt end, thanks to an invitation from the army.

Katz spent five years in service. In addition to learning that you never apply a tourniquet to a wounded buddy's neck, he found that army duty brought him into contact with jazzmen and jazz fans.

"You know, I had thought that jazz was a kind of novelty, not something to make money in," he recalls. "In the army I got acquainted with jazz. I began writing and arranging, using jazz material."

After the army days, Katz pushed his jazz arrangements and began a string of jobs as accompanist, on piano, for singers Vic Damone, Mandy Patinkin, Tony Bennett, and Lena Horne. He moved to vocal coach for Bennett and other hopeful young singers.

AFTER A SERIES of jobs in New York pit bands, he decided to head west. In 1952, he disembarked with Chico, who had been a part of the Lena Horne backing group with Kravis. Chico wanted to form an experimental quintet; he asked Katz to join. The quintet has been prospering ever since. And Katz has found the opportunity

to combine his classical background with the challenges of jazz. He meets these challenges.

"I learned much about jazz from Chico," he says. Katz brought a knowledge of classical form to the quintet. However, he makes no effort to create a common form.

"I write what I feel," he insists. "You don't sit down to write a symphony and a symphony (jazz) and the classical. I don't want to be accused or praised for bringing a gap. Each bit of music is a reflection of the composer's ideas."

"Basically, I believe in lyricism. I believe there should be warmth in music, and never exercises in counterpoint for its own sake. Bartok and Alban Berg were fantastic composers both were intricate and warm."

"I object to writing a tone, say 12 measures, just for flowing purposes. A composition should have value, some. I feel we should write honestly, in some moderate feeling. That's why the blues will never die, because they communicate immediately."

"I'm not trying to solve any problems. I'm saying what I want to say."

KATZ BARE APPROACH is guided by a deep humility.

"Humility is essential," he says. "If Beethoven at 35, after the Eroica, returned to his first teacher, then we should be humble about everything. Even the symphony to the fifth hand. We should be aware of all restrictions."

"Classical musicians should become hip, too. The art of classical improvisation has perished, despite the fact that the primary function of the musician is to express himself on his instrument instantaneously. Instead of making the musician to make it. I know I was attracted to jazz by its invention. It tremendously exciting to me."

Katz listens attentively, analytically, to as much classical and jazz music as his busy schedule allows, saying, "I respect people from Stravinsky to an understated Frank Grifo. I think guitarist Jim Hall is extremely talented. Ellington, too, has always influenced me, because he performed all kinds of music. His music will last because he deserves the name composer, as Irving Berlin does not. Duke is a composer, not a tunesmith. He composed; he does not write in 32-bar phrases."

"I'm in love with Bixby, too," he adds. "He influenced me by showing what could be done with the basic improvisational techniques. He showed me how high a level can be attained in jazz. Charlie Parker had experiences

technique, too, but was methodical as well. Technique should express warmth, as he did it."

"Jazz is amazing, and I'm excited by it. I love Bixby. I'd rather hear Dave, Coleman, and Garner than any other pianists. They are themselves. I'm tired of the fancy piano players."

EXTRACURRICULAR activities occupy much of the time Katz does not spend writing for, or playing with, the Hamilton quintet. He writes television commercial arrangements. In collaboration with Hamilton, he composed the complete score for the Rockwell-Lamont film, *The Sweet Smell of Success*.

Recently, Katz composed and conducted a session for Pacific Jazz. The LP, just released, is titled *Live*, after a Buddhist philosophy Katz finds satisfying.

"I've been interested in mystic philosophy on a certain basis," he says. "The Zenian that knowledge is itself is of no consequence without the truth that comes only from living a full life, from learning to absorb life in its totality."

"In terms of music, the musician must read to learn and experience in order to grow. I think many jazzmen tend to shut their minds off to the classical, folk songs, etc. After years of blowing, they fall into a groove or style. I feel a musician's expression should change, as Picasso's has done. As a result, some of my writing is funky; some classical in nature."

INCLUDED IN THE Zen LP are some of Katz' most ambitious works. One, *Lord Randall*, is a love poem in the strict classical sense, utilizing jazz influences without spontaneous improvisation. Another, a suite, features Paul Horn on alto with a classical structure, including an adagio portion toward Zen. A third, *The Classical Zen*, utilizes Beethoven's diatonic-diatonic passages, within the quintet framework.

These are works indicative of Katz' immersion in jazz, without the sacrifice of classical background and desire. They indicate his intense interest and the broad concepts he brings to bear in creating modern music. They are important steps in the evolution of an already productive career. He says he feels that the Zen compositions are, in his own terms, vital creations.

"There are major works to me," he says. "Now I know I will develop as a writer and player. And I feel if more jazzmen would write, they'd develop better cooperation."

Katz could be his own best example.



## feather's nest

By Leonard Feather

THE FIRST JAZZ FESTIVAL, the audience knows as well as you and the ladies Newport Jazz Festival is a fading memory. Nevertheless a clipping received recently in the mail has brought to mind a point that remains relevant and timely inasmuch as it concerns not merely the criticism suffered by the Festival, but in a sense all criticism in general.

I missed Newport this year. Sitting on a overcrowded patio in Beverly Hills, I caught some of it save a few brief excerpts that washed by way via Monitor, and one number by Louis Armstrong on a television screen.

What I might have thought of the show is beside the point. But the clipping I received, a reprint of one of George Wein's columns in the *Evening Standard* of London, mentioned that "a segment of critics in attendance at the festival were adverse to accepting the festival for what it is. They seem to want to find and exploit something else. The Newport Jazz Festival is, in a sense, a circus of jazz. It serves as a convention for the trade and musicians alike."

"The Newport Jazz Festival, along with the recording industry, serves as the most important source of publicity for jazz and jazz musicians. This can only result in a wider understanding of the music, a more general acceptance of the jazz musician as an artist, and best of all, more employment for those blessed with the talent to play jazz."

THOUGH I HAVE criticized certain aspects of the Festival severely in the past, I happen to agree with every word of George's sentiments. Several of the musicians to whom I talked have expressed the view that the critics decided to jump on the festival this year, to use it as a whipping boy. Concerned with minority appeal and with the more esthetic aspects of jazz, they resent and ultimately reject anything that becomes too popular.

I happen to be well aware of the truth of this because I have too often been guilty of the same conduct. As Dave Brubeck himself has pointed out, he would not have undergone such a smacking at the critics' hands (including mine) had he not reached staggering heights of popular acclaim — to which some of us possibly felt we were not groups were there fairly entitled. The same pattern has marked the careers of Ellington, Armstrong, Gillespie, and others in their relationship with some of the critics, who subconsciously feel there is no pleasure in

going along with the crowd, in accepting majority opinion.

However, it often happens that the critics have a legitimate moral reason for their complaints, while the artists, promoters, or producers at whom the complaints are leveled have an equally sensible reason for ignoring them. That is the basis of the whole misunderstanding. Between these two positions, while the critic has every right to his idealistic, often unworldly viewpoint, the bulk of the criticism has the same right to his own attitude as the one who creates the performance, or stands in the simplest dispositions behind the scenes that result in its creation. For instance, if Wein were to turn over the operation of the Newport Festival to one of his critics, and if the latter were to run it entirely according to his own predilections, I have little doubt that the festival would be a colossal financial flop.

I AM REMINDING of an incident that has served me for many years as a lesson in my impulsive conduct, a reminder that there are two sides of every unimpeachable lesson, both of which may be valid and supportable though on the surface they are completely opposed. My very first feature

article, as a trumpeted jazz fan turning critic, was a debate that appeared in the *London Melody Maker*. The subject, a symphonic and stupid one that I wouldn't dream of dealing with today, was the relative contributions of Negro and white musicians to jazz, and my opponent was a young lady who collected Ethel Lang records and was considered quite a big character in her day.

I can't even remember, after all these years, which side I took in the argument, but I do know that as it appeared in print it looked as though we were having a big fight around the same lines. But the payoff is that the young lady had reneged at the last minute on writing her part of the story and, though her picture and lyrics appeared on the finished product, wrote both sides of the argument equally.

Perhaps if we all had legal training (I didn't) we could see more clearly that the endless battle between critic and musician, reviewer and promoter, is empty and futile. Like the lawyer who is available to defend or prosecute, we should be able to stand aside as impartial and understand either side of each problem. Having been on both sides of several musical fights — as critic and musician, as reviewer and promoter—I've had lots of fun watching both sides get hot in the face. But believe me, you, as the fan who doesn't get involved and get your hair all ruffled and enjoy the music, are the safest and luckiest one of us all.

## perspectives

By Ralph J. Gleason

IN TEN DAY and age I would hate to be an alto saxophonist, just as I must have been. Contrabassists are destined to be a trumpet player for many many years (and so, in another way, because when you hear something good and right, it's as natural to want to do it that way.



The same thing is true of wind groups. You couldn't start a horn in the tub without screaming like Nat Cole. Sober yourself. And today, if you want out as instrumentalists of jazz, bass, piano, and drums, you're writing an instant-death note.

Like many a problem, this one is best met head-on. Cal Tjader, for instance, has a number about right at the MQQ and called Thinking of You, for MQQ, which is one of the most successful in-jazz recordings. And by taking the problem squarely, he doesn't get himself in the position of weeping.

Another group which is facing the same problem, the Macdonalds, a new act which has been playing in San Francisco some weeks now at the Blue Room on Market street (the old Boston Hotel site). The Macdonalds is an Indianapolis group by way of Seattle. That is, the two Montgomery brothers, Monk and Buddy (celebrated bass and vibraphone) and drummer Horner

Burke are from Indianapolis, while pianist Robin Condit is from Wyoming by way of Delaware (and) Texas. Their instrumentation is MQQ instrumentation, and they play a fair amount of MQQ tunes such as *Johnny's* *De Janna* and even age *Shameless* as a theme. But they do it in their own way.

The Macdonalds is the second exciting new group to make its San Francisco debut under the protective wing of Ray Charles (the other being the Joan Hoffman trio). And it's one of the better organized groups to come along in ages. It swings solidly and consistently, and the new are all good soloists. But mainly, it is an inventive group with good original numbers (but all complete tunes) and work out arrangements and a series of arrangements of other numbers ranging from standards to jazz specialties like *I'm Your Love*, each of which is a well-constructed apparatus for the original material to be embellished by the personality of the Macdonalds.

They have several other tunes. It's a complete band, with each member having very definite duties on and off stage. They are modern but not cool; in other words they don't mind smiling at the audience and on occasion even talking with them. It isn't the usual group in a jazz room. And that, I think, is their real "secret" — doesn't mean they please the audience. It simply means they please the audience, that they also please the musician in the great thing.

## Wrong Crowd

New York—At the opening of New York's newest jazz club, Jazz City, last month, Duke Ellington kept glancing at the door occasionally to see how business was doing. Talking to a tableful of people, he glanced up and said, "Hey, there's quite a group coming in." He looked again. "There said, "Gee, it's my band."



Ella Fitzgerald



Louis  
Armstrong



FOR  
THE  
MILLIONS  
WHO  
COULDN'T  
GET IN...



ART TATUM

COLEMAN HAWKINS



BUDDY RICH



ALVIN KARPIS

ALVIN KARPIS



ROY ELDRIDGE  
HARRY EDISON

HERB ELLIS



RAY BROWN

Jazz At The  
Hollywood Bowl

MOY 8201-3

**Verve** RECORDS

# music in review

- Jam Records
- Popular Records
- Tape Recordings

- Bluefield Tapes
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Film

## popular records

### IRVING COMSTOCK

A Young Man's Fancy (Columbia CL 1831) is the latest in Columbia's series of LPs by arranger-composers. Comstock has written charts for the Los Bruvns band since 1948. He has arranged for vocalists Boris Day, Margaret Whiting, Rosemary Clooney, and the Hi-Los. Unfortunately, this set contrasts unfavorably with his past efforts. In too many places have the sounds emerge with a distinct Foster-Pingree flavor, lacking the identity Comstock has achieved in the past, particularly in his work for the Bruvns band. Included here are *Simple* (in the style of *Remember Me*), *Let's Take a Walk Around the Block*, *If Could Hug Me in Ten Street in Boston*, and *Saying Is Not*. Occasionally, Comstock's substantial ability emerges through, but for the most part this is ineffective mood music. I expected more of Comstock. (D. M.)

### THE JUNE BOYS

For those LP-lovers, interested in this kind of old variety, here is a good group singing in tone. In *Stomp on Top of the World* (Liberty LRP 3844) the June Boys are backed especially by a big band, with charts appearing by Earl Hagen. The June Boys (collectively are Ben Hagen, Norm Glat, Maxey Hoff, and Chuck Kelle). They sing with freshness, without being stiff. Among the tunes they interpret here are *Love Night When We Have Young*, *Imagination*, *Crazy Rhythm*, *Am You There My, My Girl*, and *Time After Time*. They sing the tunes with a fine sense of dynamics, also a good few minor tricks or semi-styled singing. This recording's lovely sound in this album indicate that this group is one of the most promising to be heard in a long, long time. This LP is well worth the investment. (D. G.)

### LARRARA, LEO

In this collection, *Love in Love*, (Frem-Fin 1980), Barbara Moore (see the field of the mood singer, as opposed to the straight jazz idiom with which she has been identified). The jazz feel is here, on such tracks as *Am I in Love?*, *Remember Someone*, *We Could Make Such Wonderful Music Together*, and *For the My Love on Time*.

But the spreading out comes with such nicely vehicles as *Bill I Find My Love*, *Forever*, *Free Love*, *Johnny's Love*, (sung in, here, French and English), and *Share Forever*, *Mr. David-Tell Me*. For the most part, she carries them off well, although I wish she had a bit more body in the climax

of *David-Tell Me*. There's taste here, and some interesting backgrounding by such as *Rocky Gerson*, *Jack Cary* (who arranged the 12 tracks), *Gerry Beck*, *Al Casanova*, *Archie Howard*, *Gene Johnson*, *Johnny Windhurst*, *A. Hall*, and the *Jimmy Lyon* trio. (D. G.)

### JULIE LONDON

Julie is not only far more of a jazz artist than many who are reviewed as such; she is also a more professional and compelling singer. In *About the Blues* (Liberty LRP 3843) she has the added advantage of unusual material; at least half the songs are unfamiliar and/or written especially for the session. Every tune, including such standards as *Mean Street Blues*, *I Gettin' Right in My Blues*, and *Blues in the Night*, has intricate lyrics and an attractive melody.

With this album title it would have been better to include a couple of standards. *1944 Blues*; as it is, despite the overall high level, there's too much similarity of mood, tempo, and material from track to track. But Julie has a warm voice, with a jazz-tinged edge to it, and this set includes several of her finest performances. One of these is *Mean Street*, with a prescribed melody for the tune and effective reharmonization.

Barb Carole's arrangements make intelligent use of a variety of rhythms—strings, brass chords, and several obbligato by two gentlemen who, alas, are uncredited, but who presumably are *Willie Smith* and *Swanee Edison*.

Two small reservations. Julie has intonation trouble in a couple of spots, and one chord here bothers an' what was it. In addition to this, Miss, she has a kind new thing on? Not shown, surely? (D. F.)

### THE SIGNATURE

The Signature (Whisper WLP 102) is a contrabass-instrument quintet of two girls and three men. The group was formed in Seattle in early 1964 and has appeared in Hollywood and Las Vegas clubs since. Its efforts in this LP have merit; they are refreshing for the most part, but there are a few incongruous moments, too.

Included are a *Radio-like*, recorded April in Paris, a smoothly interpreted *I Should Care*, Baby Trump's *Take It For Me*, Name, a swinging *Little Girl Blue*, and a wondrous *Kevin's Tune*. Although there are some familiar vocal group elements here, the Signature indicates that they're on the way to developing a personality of their own. In addition, their sounds are quite intelligent; in fact, some of the members

things they do make more sense than much of the vocal groups' gibberish being released today. (D. G.)

### BOBBY TRUMP

Male jazz singers are few and far between. In *Do-Do-Me*—Words and Music by Bobby Trump (Liberty LRP 3846) Trump indicates that he must be numbered among the previous and mostly dead in his phrasing, plus a big, mean-spirited man in his line. A half-made man, he uses his own lyrics and music for footnotes. He can write a hymn to money (*Do-Do-Me*) to a St. Bernard (Heck), or to a chick (*Simple Little Chick*) with equal grace and humor.

Unlike the best hours of his songs, *Simple* (in words) disappointing. In this version, Bobby's intonation falters, and Buddy Callet's solo in *Love* par. Johnny Jones is a rather garish song. The three last tracks, *One October Morning*, *I Wagoned Once Before*, and *Love Is Love*, are all further solid. *Simple* says, too, is a somewhat worthy of a *Goodie or Dorian*.

Of course, the success of this LP is no surprise if you glance at the credit line that states Producer's John London. Everyone should have such imagination in the control booth.

Barb Carole's arrangements fit snugly; Ed Nover and Jimmy Kewin help out with some warm obbligato and solo.

I hope Bobby realizes that he isn't going to get anywhere writing songs (see these in today's market). Why can't he come up with a sophisticated, witty, subtle conceptual gem like *My Eye Love*? (D. F.)

### JENN WINTERS

In *Somebody Loves Me* (Bellaphon RRP-16) singer Jenn Winters is backed, usually and controversially, by Al DeLia's sextet. Miss Winters is an organ sound best. Born of the Oliver-Crosby-Corcoran tradition, she provides glimpses of such here, without much reason. She seems more at ease on uptempo tunes, where her pronounced intonation direction can be salvaged by the band. At last, however, her *Love* she has the apparent to make her singing memorable. Among the songs where she writes through in this collection are the title tune, *Someone's My Woman*, *It's Always Too Late*, *Am I Nothing At All*, *In Other Words*, *There Will Never Be Another You*, and *I Cover My Face*. *There You're in Love* with Me, the ballad backing is excellent and indistinctly effective. In fact, at times it's much more effective than the performance of Miss Winters. (D. M.)

## jazz records

Records are reviewed by Sam Carroll, Leonard Feather, Ralph J. Gleason, Don Gold, and Japt Tanco and are compiled by the writers. Ratings: ★★★★★ Excellent, ★★★★★ Very Good, ★★★★★ Good, ★★★★★ Fair, ★★★★★ Poor.

### Louis Armstrong

**ARMSTRONG: A Musical Autobiography—Louis Armstrong (1947) 10" 1000-1111** (Capitol) This disc encompasses almost 50 years of Louis Armstrong's life. It includes all the major hits of the 1920s, 1930s, 1940s, and 1950s. It is a great record for the fan of Louis Armstrong.

**Louis Armstrong and His Hot Seven: Hot Seven (1947) 10" 1000-1111** (Capitol) This disc includes the Hot Seven's recordings from 1926 to 1932. It is a great record for the fan of Louis Armstrong.

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**Louis Armstrong and His Hot Seven: Hot Seven (1947) 10" 1000-1111** (Capitol) This disc includes the Hot Seven's recordings from 1926 to 1932. It is a great record for the fan of Louis Armstrong.

In this beautifully assembled package of 10 Armstrong's greatest hits, Louis is joined with modern composers by George Gershwin. Louis has more than 100 recordings, including his first and last recordings (for him) as a trumpet, vocalist, and soloist.

There are no tracks, as such, on the records. Each side has six tunes on it, tied together by Armstrong's compositions. They cover in age most of Louis' career, and in recording dates from the Harlem Symphony Hall concert on Nov. 28, 1947, to the album's final studio session on Jan. 28, 1955. The material is vintage; the treatment is contemporary Armstrong.

This collection is valuable on two fronts: it demonstrates again that Louis is in full command of his horn on that which his in-person appearances often belie; and (as demonstrated in the ex-released film of his European and African trips) that he is a warm and naturally humorous person.

All through my notation, made with listening to this collection, two words appear constantly: good trumpet. This observation is particularly true on Easy Rider, which was set off with an exclamation mark. On it, Louis plays with fervor and drive and glowering tone. Side 2 is all Valmor, and the side

the blues with warmth, feeling, and virtually none of the outness which too often mars her in-person appearance. Truancy leaves aside his aimless play of playing except on Easy Rider of the Street, on which he becomes into a positive role played with soulful, rock tone.

Paul is generally steady and musically: Right, while laterals, displays a somewhat disturbing manner of patterns in virtually all his solos.

There are some tunes on which the only bright spot is Louis' horn. Right there are also some tunes on which everything falls on Paul, and the Paul is so happy, it's actually a disappointment to hear the tune come to a close.

On the older material, there is the wonderful Mashed Potatoes which was set on the stage of Symphony Hall in Boston and which features Truancy's fantastic contrapuntal work behind Louis at the start of the chorale. It is this type of music playing that makes Truancy a giant in a field peopled by some very tall men.

Armstrong's observations, once the system of the script-writing were set, are perceptive, witty, and often surprising. For instance, there is a tribute to R. P. Kells, whom Louis had "inspired me to play long notes." Along the way there are also recordings from New Orleans, some historical data on recording sessions, King Oliver, and more and this dedication.

Despite its relatively few shortcomings, this is an album which must stand historically beside Columbia's four-LP package of Armstrong. There

## jazz best-sellers



1. **Shelly Manne, French, My New Baby** Contemporary 807
2. **Ray Cole, Cole (My New Baby)** Capitol 100
3. **Frank Sinatra, Come Fly With Me** Columbia 100
4. **Frank Sinatra, A Swingin' Affair** Capitol 100
5. **Modern Jazz Quartet, Afrodisia** Atlantic 114
6. **Duke Ellington, At Newport** Columbia 100
7. **Billie Holiday, Good As Gold** Atlantic 100



8. **Shelly Manne, My New Baby** Contemporary 807
9. **Shelly Manne, French, My New Baby** Contemporary 807
10. **Frank Sinatra, Come Fly With Me** Columbia 100

11. <b>Shelly Manne, French, My New Baby</b> Contemporary 807	12. <b>Shelly Manne, French, My New Baby</b> Contemporary 807	13. <b>Shelly Manne, French, My New Baby</b> Contemporary 807	14. <b>Shelly Manne, French, My New Baby</b> Contemporary 807	15. <b>Shelly Manne, French, My New Baby</b> Contemporary 807
16. <b>Shelly Manne, French, My New Baby</b> Contemporary 807	17. <b>Shelly Manne, French, My New Baby</b> Contemporary 807	18. <b>Shelly Manne, French, My New Baby</b> Contemporary 807	19. <b>Shelly Manne, French, My New Baby</b> Contemporary 807	20. <b>Shelly Manne, French, My New Baby</b> Contemporary 807

Here are the 20 best-selling jazz records albums in the country. This biweekly survey is conducted among 100 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

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MULLIGAN Meets MONK (Riverside RLP 12-247)

### THELONIOUS MONK:

*Brilliant Canon* (12-226)

Critics are ecstatic about this unusual album: the fastest-selling Monk LP yet! With Sonny Rollins, Ernie Henry, Clark Terry.

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### KENNY DREW:

*This Is How* (12-234)

Today's "hard bop" at its swinging best: Kenny Drew plays, plus Donald Byrd, Hank Mobley, G. E. Hogan, Wilbur Ware.

### THELONIOUS MONK:

*Thelonious Himself* (12-233)

An unusual facet of Monk's vast talents: an exciting album of unaccompanied piano. (Including a great new version of *Round Midnight*.)



# RIVERSIDE

may not be the spark (as in *Black Jokers*, which, curiously, even has a small scene where we first learn of the death of the Earl of Sandwich) or the catalyst (as in *On Some of the Master's Releases*), but doesn't forget, too, that *Amour* was written in 1934. Just looking at it through the camera, but there is a subtle hint beyond the musical. This is another chapter, a late one, in the continuing life of the man who has so profoundly shaped the world. Although Lewis is not old in years, in music experience and tradition, and influence he is among the true giants.

Dovec deserves commendation for assembling the most attractive packaging for a jazz album I've ever seen. Even the cardboard padding here is suitable for framing. This is a handsome tribute, which could have been more impressive musically, to a man who has rarely been less than impressive as a translator. (D-1)

100

[illegible]

The Species 4, 5, and 6 have been assigned to the same group, the Species 7 has been assigned to the same group, and the Species 8 has been assigned to the same group.

If you have to have songs from LPs, I say let Ernie Wilkins arrange them. To whatever degree this is a successful jazz LP it is a triumph for

Wilkins' scene and director over the problems of the relationship that Gandhi makes. He is a socialist on the Latin drama and never considers himself compromised to the land.

William has written around this fact as well as he could and now and then manages to spring the lead line from the mooring line. One candidate sets out, and all swings for a while. Noteworthy in this respect is *Black Dervish* and parts of *The Fishers*. William's writings for the trustees on Henry Barrell's case, *Paleolo*, is excellent; the trading between Candide and the band on "A" Train is interesting; the trustees' notes by Rahab and Chawheed on Henry Alcorn's arrangement of Lady in Red are worthy (indeed how it all goes when the songs take over); Barrell's case is well summed up by the *Worm*, *Blue Stream*, and an excellent statement by Kojak on *The Fishers*. (1952.)

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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[illegible]

In this semi-experimental collection, Castro's tone and spirit are evident.

For the most part, this is, as the name suggests, a hard L.F. Centre. It

ness to me, is limited just plants. Although he indicates a certain amount of plasticity skill, he is not a versatile, imaginative plants. He tends to attack each issue with a somewhat of approach—a kind of cross between the fairly good and extremely flourish.

The members of Castro's group, when given the opportunity, support him adequately. Frequent, however, must be able to express himself with more inventiveness than he does here. Human, in the brief moments allotted to him, indicates that he's ready for better things, perhaps more so than Castro.

The strings and voices are employed as accessories here. The strings, particularly, are used in an intrusive manner, punctuating the efforts of Castro's group without serving a legitimizing or purpose on any given track. The voices, used entirely in a wordless manner, are better utilized, but they, too, are not well integrated. Their presence does not enhance the group's sound, as they should be, but they are.

It might be wise for Chavre to record with the trio, plus Diamant and others. In doing so, some effort could be made to give the voices some purpose as instruments, adding them to the sounds the group itself is creating. If voices cannot be utilized fully, there is little point in utilizing them at all.

On the basis of the failed trucks here, by the way, Carter illustrates a fine potential in the pop field. *If You Could See Me Now*, for example, is not a moving jazz interpolation, but it is effective piano-with-string pop music. (17-18)

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HIFI HANDS (A&M)

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# Young Blood

By Leonard Feather



The thunderous success of the Barnstable high school band at the Worcester Jazz Festival was a victory for the future of jazz in general and for the objective of the band's director, Marshall Brown, in particular. For as he has pointed out, this event may clear the obstructions on a path that can lead to the formation of such groups in every school across the country.

Judged in terms of their ages, the Barnstableers are unknown, and their principal artist, alumni Andy Marzula, is truly extraordinary. Andy is the youngest subject ever to have taken the Blindfold Test. The records selected represented as many different styles as could be crammed into 10 records. He was given no information before or during the test about the records played.

## The Records

1. Bud Hays, *More (White)*. Bob Drach, alto.

I believe this record to be on the contemporary side of jazz. Although I didn't like the arrangement too much, I thought the solo was done very well—especially the riffs and the riffs. I didn't recognize any of the musicians and would rate it about two stars.

2. Teddy Charles Triolet, *Lyones 1952 (Atlantic)*. Charles, alto; George Russell, composer & arranger.

I like this one. The arrangement seemed quite interesting and amusing and was recorded quite well. Although I couldn't recognize the musicians, I liked the idea played a lot. I will rate this on a pretty good—three stars. I liked the style of writing, but it was rather long.

3. Sherry Rogers Plays Richard Rodgers, *I've Got Five Dollars (Mercury)*. With Herbert Sandman, alto sax soloist.

I think the song is I've Got Five Dollars. Could that be Sherry Rogers' big band? I believe that was Sherry Rogers on trumpet. I also think it was Art Pepper and Milt Bernhart on alto and tenor, respectively. I like the arrangement a lot. I thought it had a wonderful sound. I would rate this as excellent—4½ stars.

4. Eldrey, *Many More (Riverside)*, in Memory of Charlie Parker. Recorded 1947.

I didn't like this one at all. I believe it was a Dixieland number recorded quite a long time ago, and even though I do like Dixieland a lot, this one didn't appeal to me at all. I couldn't hear much of the bass and drums and I didn't even attempt to recognize the musicians, but it did swing, so if I were to rate it on the basis of swing, I'd rate it maybe three stars.

I didn't like the arrangement too much, but the Dixieland I guess it was pretty good. For the arrangement I'd rate it 1½.

5. Duke Ellington, *Dry Brown (Bethlehem)*. Johnny Hodges, alto; Harry Carney, baritone; Billy Strayhorn, composer, arranger.

Could this be Johnny Hodges on alto? I've always regarded him as one of the greatest on alto sax. He's one of my favorites when it comes to phrasing. I like this one very much. It seemed to have a wonderful relaxed feeling to it. As far as the musicians go, I think it's a beautiful tone the old Duke Ellington band. I believe it's Harry Carney on baritone. I like the arrangement very much, and I would rate this as very good—four stars.

6. Bud's Joe and Betty's Open, *George Mwanza (J.M.M.M.)*. Sam [The Blues] Taylor, bass; Bud Hays, organ.

I didn't like this one too much. It reminded me too much of rock and roll. There wasn't much to the arrangement. It seems as if it was a simple off beat ground bass, chords. I didn't like the solo very much. They weren't creative, and I didn't think they were doing too well. But it did have a lot of spirit, so I'd rate it two stars.

7. Kenny Bell, *Afterwards (Rond)*. With alto, Fred Allen, piano; Charles Parker, tenor.

I guess this was Charlie Parker. Nothing much can be added to what has been said about Charlie Parker throughout the past years except that he's truly fantastic. His solo was amazing. They have wonderful phrasing, and his technical ability is truly magnificent.

I like this one a lot. It had a lot of spirit to it and was great. I think it was Max Roach on drums, but I couldn't be sure. I'd rate this as a four-star number.

8. New Jan Records, *Just One of Those Things (Rogers)*. Henry Carter, alto; Ding Gilchrist, trumpet; Bill Clark, tenor; George Peterson, piano; Mack Ellis, guitar; Ray Brown, bass; Buddy Rich, drums.

This is Just One of Those Things. I also like this one quite a bit. Could that be Henry Carter on alto? Whatever it was he had a wonderful sound and played very nice of himself. The trombone player took a wonderful observation, but I don't know who he is. Could that be Conte Candoli on trumpet? The piano player was very good. I think the

whole thing had a very nice sound to it, and I would rate it three stars. I liked the rhythm section.

9. Bob Lockery, *Waiting for the Baker's E. Lee (Blue Note)*. Charles Hays, vocal.

Who was it? Bobby Sharwood, possibly? Whoever it was had a nice finished sound and was quite lively. I would rate this two stars.

10. Jack Smith, *It Don't Mean a Thing (Vocal)*. Gene Peterson, piano; Harry Randall, alto; Ray Brown, bass.

This is unbelievable! Could it possibly be a vocal solo? He was very swinging. For a moment I thought it was Erroll Garner on piano because of the occasional grunts that you'd hear, but it didn't sound like him.

I'll take a wild shot and say that was Harry Randall on guitar, but wherever it was was very good. The vocal solo was very swinging, very unusual. But the whole thing really swung so I'd give it three stars.

## Afterthoughts

I'd possibly have given two stars to something by Duke Ellington, Bud Shank, possibly a Fats Domino record with the big band. When I first started being blindfolded in jazz, my interest was Johnny Hodges.

I like Harry Carney on baritone, but I've changed my mind since then. Now I like Bud Shank, Charlie Parker, or Lee Konitz on alto, and on baritone—Gerry Mulligan or Pete Dinklage—toward the contemporary side, I guess. I like good numbers from all the eras of jazz—rock, swing, contemporary, and Dixieland.

I like Jackie Paris as a singer. The records I have actually range from Dixieland to contemporary. I have quite a few Rhapsody, Sherry Rogers' big band and small group; Bud Shank, Bob Kravitz, Gerry Mulligan, Charlie Parker, and many others.

My ambition in jazz is to become an arranger and composer. I would like also to have either my own big band or small combo eventually. I think there's more future in small combos.

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## classic modern

By Ray Elworth

THEY WHOSE ALWAYS HAS REMAINED considerably respected for Edward Cole, M.C.'s company, wide-ranging address. Cole has turned out some classic items of Americana, as well as describing various items, other scenes, which have been well recorded and played with comprehensive and really intelligent liner notes.

However, when he undertakes a production (Robert Cole's last released, "M-G-M's Edward Cole and Johnny Cole" in the first, most original musical drama to appear in many years," he leaves his fan behind.

A great many persons are currently looking for the appearance of an "addition toward a true American opera form of broadside and focus as well as native idiom," which Cole further declares this work to be.

I SUPPOSE HE is to be commended for giving young Cole and his lyricist, Don McKinley, their chance to be heard. And having done so, he can't justly be criticized for trying to sell the result in the jacket copy. But there is a limit, it seems to me, to salesmanship even on jacket copy which stops short of misrepresentation. What descriptions of third class, above-average production numbers, and stereotypes "American" is not "an advance toward a true American opera form" or anything like it, and one wonders how a man of Cole's demonstrated good taste could have thought it was.

The current picture after an American opera, who buy the record, as I did, because Cole has been so dependable in the past are going to be short-changed this time.

Fortunately for him, the company is more modest about his effort, preferring to call it a "musical play" instead of an opera. But the composer's modesty is not exaggerated. Even as a musical theater piece in the Broadway "folklore" vein, it is a sorry thing.

Cole's last utilized was loosely the familiar legend, embellishing it with a little first type of female fiction, deep-rooted between scenes complete with minor acts, and an ending that has the exhausted Frankie singing the reprise in the death cell. Some of the tunes are pretty—Love Is My Working Song, the theme of the work, and the reprise tune, Love Is My Working Song (death cell), and Lullaby in the Dormitory, a lovely number for Frankie, is pretty good. But that is about all.

Goodwin and David Kane influences are pretty thick. The lyrics are malnourished. The interesting of scenes, words, and music is diluted in a technical way, and the end of the piece brought from taste and experience, this will might have brought the whole thing off as a well packaged of light entertainment.

BUT OFFER! Perhaps Cole should know what a touchy subject opera, real



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opera, is with everybody these days. Indeed, vocal music of any kind seems to be at once a challenge and a despair to our contemporary composers; opera in modern idiom beats the list of knotty problems all over the world. "Is true American opera firm in health and power as well as making idiom" is a curiously the most knotty of all knotty problems. It has vexed men of greatness to tears of frustration.

It is not something to be solved by a dash of old Broadway mixed with a little long-winded. Therefore, when a composer comes along with something that looks like a real answer, and no tricks, we opera fans like to see him get at many levels at once.

And getting some attention via recordings is one of the big hopes. However, such recordings are harder, by distributing far and wide, in permanent form, a work that gives no indication whatever of the blood spilled by serious artists toward the desired goal, leaving interested persons with the mistaken idea that this is what still passes for opera by Americans after all these years. If Edward Cole was really looking for something in the opera line to encourage with philanthropy like this, he certainly overlooked a lot of better lots.

I DON'T WANT to try telling Cole how to run his business. But I can hope that the next time he finds an urge in the direction of an American opera, he will give his attention and his resources to something like any one of the following:

The Tender Land, by Aaron Copland, a major work in the original version; it would not fit in one list, but would be happy to get a separate treatment. Rodi Japha's eagles opera; whoever does this one will make a lot of history and probably some money. The Ruby and/or The Pearl at Rome by Norman Dello Joie, emotional accomplishments like, somewhat, by Carlisle Floyd, a long one, but any, acceptable would be welcome. Little, but there, by Jack Hinson, a powerful one-act, one of the best examples we have. Just think, by Robert Ward, a gorgeous outpouring of color and melody, excerpts again here. A Free on the Plains, by Ernie Klenner, a fine folk opera. Overture by Giuseppe Cassano. When, a "reducer" opera by a Negro composer.

I could go on for a day or two like that, but there are enough. Opera is the great unexplored laugh of American music. It could do with a little real attention from Edward Cole and M.G.M. or anyone else willing to do a little digging.

## Back Home Again

During a set at Chicago's Madison Jean Room, Al Cole, ex-fronting a quartet with Boot Sins, stopped in the middle to announce that the last time he had been tried. As a result, he said, the group decided to hold an audience contest to name the tune.

"First prize," Cole said, "will be one week in Gary, Ind."

"Second prize," he added, "will be five weeks in Gary."

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## School Of Jazz

(Continued from Page 21)

guitar, and I picked it up when I was very young."

Student pianists found the Felling School an ideal place to sit in with the experts, if they could get a crack at the piano. Among the students who managed that was Bob Dorough, whose singing-playing Debutum LP caused a bit of critical stir when it was issued.

Piano are well underway for this next school. Already, it was reported, George Russell will be a faculty member next year. There's also a plan in the works to offer advanced courses for this year's students and others who qualify in the 1958 semester.

**THE STUDENTS** were agreed on one thing: the three-week course was given in an ideal vacation setting, but it proved to be three weeks crisscrossed with work. They were all fired with the knowledge that they were the pilot class in what will could be one of the most significant advances in jazz.

Too often, the complaint has been voiced that younger musicians are either not so discouraged by their elders who have position to protect. At Long, the School of Jazz showed that constructive teachers who know their instruments, the working conditions of jazz, and who are intelligent and patient, can accomplish much in three short weeks to show the younger ones some of the paths to take and some of the pitfalls to avoid.

Following is a list of the students and visitors present at the first School of Jazz:

**Students**—Miss E. F. Alterna; Ben Addi Blake; Dave Rhoads; Colin Carter; Jane DeMello; Bob Dorough; Henry Erman; Robert Finkle; Patrick Hagarty; John Harmon; Terry Hawkins; Neil Hays; John Humes; Dexter Merrill; Paul Moravitz; Kent Mulcahy; John McLane; Margot Connolly; Ron Noble; Tapper Scaury; Thomas Scannell; John Thorpe; Francis Thorne; and Robert Wigton.

**Visitors**—Leslie Batterman; John Conway; Peter Deary; Yvonne Eklund; Julie Looze; James Miltenberger; Cecilia Ross; George Schatz; Frederick Shaw, and James Harris.

## Frankly . . .

New Star trombonist Frank Rebek, intrigued by possible use of his name with that of a re-bender in a comb, is toying with the following:

Tromping with Hank Jones for Hank and Frank.

Partnering with Frank London for Frank and Frank.

Regretting, Ernie Wilkins for Frank and Ernie.

And smiling on Lou Solé to create Frank 'n' Solé.



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## heard in person

### Bandell's Island Concerts

Aug. 21, 24

IF THERE was one major flaw in the last night of Dan Bandell's second annual Bandell's Island Jazz Festival, it was the vicious draft of his offering too much of a good thing.

Between Rudy Ruff's opening spots and Maynard Ferguson's closing encore, five hours elapsed. Time which was not used for the problem of parking on a hard wooden mat from 8 p.m. until 1 a.m. made it impossible for many listeners, including this writer, to digest anything but the meat in this too dober-sandwich, much as we had been lined to taste the bread.

The production was shabby-rich smooth, the sound almost impeccable—except for a piano note which, left on permanently, ruined the entire rhythm section balance for the first few sets, until Miles Davis showed it out of the way—to applause.

THE COUNT BASIE band hit around 8:30 p.m. and played a half-hour set. The last five numbers were all blues—three by Joe Williams and two instrumental. How you react to Basie depends almost entirely on how many times you've heard these same arrangements. For the uninitiated majority, it was lovable. Familiarity, in Joe's case, may have led to contempt for his material, he now delays many phrases to reach that they swing less. He should listen to his own records, made during his honeymoon with the public.

The Ross Martinich quartet, led by a 31-year-old psychology major at Cornell university who plays excellent flute and piano, was over 31 other groups in a contest to select an unknown outfit for recording at the festival.

Mark Wright, 21, from Illinois college, played like a 16-year-old, father-planned Diamond and then some impressive ballads. Jesse Avery, 22, another Illinois music major, was confident and compelling in his tenor work. Playing modern but never pretentious arrangements with a strong accent on individuality, the group not only made a fine showing musically but even managed to convey the impression of enjoying itself; Martinich's ball-in-a-gate certainly helped him with the audience.

Garrett McKee was at his most eloquent in *Time Shall and Sighs* and impressively sincere on a gravel old tune, *At My Life's End*. I'm not too happy about popstar's tendency to translate *Multiple Sun* into long notes. What's wrong with the way it was written?

MILES COME ON for a technical act in which Henry Rollins and Paul Chambers stole the honors, the latter

on his plastic solo solo; the former solo was entirely lost, the result partly to a DCS overload.

Playing *Longhorn*, Miles was as creatively bridle as ever, but his shape at his down-tempo phase went by in which the crowd wasn't quipped by a buffed note. Bud Garland and Philly Joe Jones were effective on this act and accompanying several other acts, including Coleman Hawkins, who followed.

Hawkins, justly renowned for his ballads, played 500 times all its medium or up tempo. Not even *Body and Soul*. I'm sure all the Hawkins fans were as disappointed as I. It seems odd and the other combos were under orders not to play ballads, a modifying restriction. But Hawk still gave away other times more of the night a course in tone production, solo technique, and old-fashioned guts.

After the intermission, Horace Silver's group played a set in which Art Farmer and Herge impressed; Sarah Vaughan led the crowd with a typical act. My awe it was close to mid-night, and after she was through, customers started streaming out by the hundreds, which didn't seem quite fair to the acts that followed.

Vincent Burke's String Jazz quartet was a worthy idea that didn't quite come off. Stan Getz was in a remarkably *Freddie Roed*, which was great with us.

DAVE BRILHECK GOT in his last groove with St. Louis Blues. By now it should be clear to all that the quartet has benefited from the presence of Joe Martinich. Joe had a particularly ingenious solo and made the whole group swing more than I had heard it in its history.

The audience—or what was left of it—had a ball. At the moment of maximum attendance at around 3 p.m., there must have been 12,000 patrons. Aside from those in search of New Orleans memories, everyone present must have agreed that the evening offered a first-class cross section of the contemporary jazz scene.

—Samuel Auster

### Saturday Night

A near-capacity house drifted into the stadium the second night and got welded to the two-best of J. C. McLaughlin's sextet.

The main program opened promptly at 8:30 p.m., with the Johnny Richards orchestra. The first-time act was memorable for the band's drive and its dynamics, as well as for speaking solo work by soloist Doug Gull (particularly on his choruses, *Ballad of Pappas Joe*); trumpeter Earl Collins (dis-

tinger on *Send Aids*) and Doug Robinson (vocally strong) and the troupe-line section of Jimmy Cleveland, Jim Dahl, and Frank Banks (their solos and ensemble work on the ballading *Cherokee* drew huge audience response).

Planet Hank Jones remained to show two tunes with the Galt Gypsy—Donald Byrd *Jump Lark*, On Over the Rainbow. Byrd was lyrical and Gypsy thoughtless in solo, with Jones, as usual, tasteful and fast. The popper *White Op* featured driving Gypsy alto and light, airy Byrd trumpet.

The Markewich quartet contributed a thoroughly professional performance highlighted by the often dazzling ballroom work of Nick Briggs.

BARRY WHEATON opened with a pretty original and jumped into *New High the Moon*. On both, Wheaton's piano was impressive, and Cool Payne was treated on ballroom.

Paula Henderson, who sang a standard ballad, *Holdin'*, was using a strong tone set, including *New Wave If You Can Get It*, *God Bless the Child*, *The Warblers for Words*, *Keep Yourself Lower*, *Come Back to Me*, and the incredible *Lady Sings the Blues*.

Her duet here was a distinct improvement over earlier outings. Lady's voice had more body and more than it was vocal in at least a year. Her phrasing and ability to create a mood were had been less than great, but her vocal texture was a genuine reason for celebration.

Red Powell closed the set with some big piano, suitable for construction and show. It was a happier sounding Red, too, than has been heard in recent appearances. This also was noted at his England appearance, from which he declined to the concert.

Emory Jack Lawrence, a pop disc jockey, turned the mood back of the program over to writer Gilbert Williams. Was Hawk and his pianist (who was the pianist) played *Cherokee*, *Driftin'*, and *Wine's Drinking*, and left to audience shouts for more. Trumpeter Kenny Durham, wild and driving on *Wahad*, took a monumental solo on *Dahlin'*. Hawk demonstrated again how a great drummer operates: with taste, precision, feeling, and the knowledge of what the horns may be doing structurally.

ANITA GRAY, quite stunning in a silver gown, was again lit up by her accompanists. Planet. Don Ellis seemed uncomfortable with what was happening, and several times Anita either had to sing him back to her or call out the key to him. He laid out completely on *There There Eyes*, taken at various tempo.

Lucky drummer-manager John Pock and Anita's team was helped pull her through, but she had to shoulder both singing and driving lead herself. In *Send Aids*, *Wine's Drinking*, *Keep Yourself Lower*, *New High the Moon*, and *Send You Not So Sweet*, she showed again

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her remarkable impersonating sense and her stage command of any situation.

Gerry Mulligan looks up his group onstage with a farewell act. After he, bassist Joe Benjamin, trombonist Bob Brookmeyer, and drummer Dave Bailey jumped lightly through *Swatilda Swatilda*, Gerry announced that Brookmeyer was going to form a group and that his own plans were still uncertain.

As a farewell tune, the group played a quite moving *Swing Volante*, with Mulligan's solo constructed beautifully. Lee Konitz joined the quartet for *I Can't Believe That You're in Love With Me*, and drew a well-deserved huge hand. His tone and his playing, actually his stature as a jazzman, make his present situation as a virtually non-working musician regrettable. The final quartet piece, *Bohdy's Blues*, featured some interesting Brookmeyer half-fingering on his flute with Gerry and Dave.

THE FOUR FRESHMEN, with a set of their popular tunes, provided an entertaining and often funny half-hour. There was considerable instrument doubling and gawking around, not much jazz, and the hip band of voices faded inaudible among many groups these days.

Danny Gilespie and his band closed the concert with a roaring set. His, seeming to be personally knowing greater and greater with each successive heading, is one of the genuinely funny men in jazz today. During *Keyin the Keyline*, a place few over the stadium just as this was about to blow, and his masterful double-bass convulsed the audience.

On *Falling Leaves*, he blew with the intensity and restraint which is becoming more noticeable in his playing. The band's intonation and ensemble blowing, never really noted for its precision, was a shade crispier than recent hearings. In vitality, though, this band is still a leader.

—JIM

## Jackie Cain-Ray Kral

Presented: Jackie Cain, vocals; Ray Kral, vocals and piano; John Frigo, bass; Mickey Rasmussen, drums.

Reviewed: Opening night of three-week booking at Mister Kelly's, Chicago.

Medical Evaluation: In the Dec. 20, 1961, issue of *Down Beat*, Kral told Don Freeman that he and wife Jackie were in a transitional stage of their career. "We're trying to bridge the gap between jazz and more general entertainment," he said. "We want to be a 'class act' with our roots in jazz. We want to broaden our scope, enlarge our audience, and not lose any of the people who like our jazz work. This is a big, a very difficult order."

From this vintage order, almost two years since Kral defined the duo's aim, this venture has moved admirably but not without qualification.

The opening-night first set included an array of freshly performed tunes. Among them were *Sing, Baby, Sing*; *The Climb of Love*; *Spring Can Really Warm You Up the Most*; *Gardener's Looking for a Day*; a Kral original,

*Stopp'd the Clock: Let's Get Away from It All*; and *Muskrat Greenery*. Of most of the tunes, Jackie and Ray played vocally gracefully, in terms of lyrics and wordless passages. On several, Jackie noted effectively. For me, she continues to be one of the most communicative female vocalists.

Her voice is a delicate, subtle instrument. It is beautifully disciplined, with a special sense of harmony, a special approach to phrasing, and a perceptive knowledge of lyric content.

The Cain-Kral set contains excellent material, flawless presentation, and smooth showmanship. Husband and wife are impressively dextrous, bright-and-bright performers. In addition, all three qualities constant from one appearance to the next; they consistently are a delight.

The well-rehearsed presentation, however, often strikes me as somewhat superficial and too contrived. The talent is there, certainly, but it lacks the impact acquired through a spontaneous approach. Musicianship and jazz know-how for detail would give the act a genuine freshness. It seems to me. Perhaps this is what must be sacrificed in moving from the jazz scene to the night-club circuit. However, in watching Jackie and Ray, I begin to feel that even the contrived and made-up elements.

Basically, I enjoy them and feel their brand of entertainment far more worthwhile than many of the so-called "acts" being paid to perform today. I do feel, nevertheless, that adhering to a rigid no-stage format limits talents capable of inspired spontaneous performances.

Audience Reaction: Applause was substantial, if not overpowering. Comments from members of the audience indicated an appreciable respect for the Kral family singers. Their opening drew a good many of their fans.

Attitude of Performers: Jackie and Ray are pleasant people, on stand and off. They appear delighted to appear at Kelly's and are particularly delighted at the career their career is taking. A recent one-week booking at the *Thunderbird* in Las Vegas, Nev., for example, has resulted in an indefinite booking to come. This is one aspect of the success they've been striving for, and they've pleased to see it arrive.

Commercial Potential: I remember a short-lived television show Jackie and Ray had in Chicago several years ago. It was one of the finest shows of its kind the city has seen. Their future in television should be a broad one, because of their essentially wide appeal. They could justify their own show and can certainly make it on guest appearances.

Their constant search for new material makes their records worthwhile. Their act could be at home in a variety of clubs, jazz and otherwise. Concert tours are another possibility.

Summary: Jackie and Ray have fulfilled their ambition to broaden the appeal of their art. In doing so they have sacrificed some of the jazz-based ability they manifested in the past, but they have emerged as personality, appealing and entertaining.

Their act is one of the most poetically organized, best-integrated ones in the business. No more *Expensive* or *Heat of Love*, but *Spring Can Really Warm You Up the Most* makes sense, too. And to move forward.

—JOEL



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## on the soundtrack

By Henry Mancini

THE FIRST musician that confronts the screen composer when he is assigned to a picture is where he put the music. Finding the exact spot to start and stop music can be very tedious.

The ideal situation is for the composer to be called in before any film is shot to discuss how music can be worked into the picture for maximum effect. Important scenes may be worked out without a word of dialog thus permitting the music to do what it is most capable of doing—pointing up the meaning on the screen.

However, this is rarely done. The standard procedure is as follows: When the film is in its final cut, a screening is arranged for all concerned. The composer, director, producers, music editor, etc., usually are present. Then starts the real-by-real ransacking, known as "spotting" a picture for music.

(Note: The film is mounted on 1,000-foot reels to facilitate handling. Later, when it is completed and ready for shipping, it is remounted on 2,000-foot reels for theater use.)

**EACH SEPARATE** piece of music is called a cue. The cues are both numbered and titled, such as *Example: 14.—Main Title*, *15.—Welcome to Dry Gulch*, *20.—Rock, Manta School Marm*, etc. A special projector is used which runs the film backward as well as forward. A score can be run as many times as desired without rethreading the film.

During the screening, notes are dictated to a stenographer. These notes indicate the exact starting and stopping points of each cue, plus any direction that may transpire pertaining to the handling of a particular scene. The notes also include a running account of the action on the screen, not an exact breakdown, second for second, but a story synopsis.

When the spotting is completed, sometimes many days later, these notes are turned over to the music editor. This man is most important at this stage. He runs each cue through a Moviola, a miniature viewer with a lens by which people that has a synchronized sound.

**THE CUE CAN BE** stopped at will, and the tapes will show the exact timing at that point in relation to the beginning of the cue. A complete breakdown of each cue is made down to one-fourth of a second if necessary.

The music editor is the composer's right arm during the following weeks. If for any reason a certain scene involving music is shortened or lengthened, he must run the cue through the Moviola again and get the correct timing sheet to the composer.

Another important function of the music editor is to set up the picture for re-recording. The musician must have some sort of visual guide on the film. The editor sets up the beginning and ending of each cue with a streamer. A streamer is a vertical line which moves across the screen from the right edge in a steady motion.

The musician watches himself as the cue moves across and gives the downbeat when it hits the left edge on the screen. The clock also starts at this

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point, which is 400 seconds on the timing sheet. These (two) who are used to stick precise notes within the one.

**SAY THAT OLIN** here, look, make the heavy an 80% seconds on our timing sheet. We want to be sure that the musical accent hits at that exact time. The center pole is a streamer that hits the left edge of the screen at exactly 40% seconds. The conductor hits the screen with the line and the heavy is now spraying. You can see that if a picture has 25 or 30 music cues, the center's job is a mammoth one.

I have tried to give an overall picture of what has to be done before a broadcast can be given at the recording stage. The foregoing is to maintain continuity of all the things that come in underwriting. Such things as click tracks (Mickey Mousing a song), prepping, dubbing, and many others will be taken up in coming columns.

## my favorite jazz record

(Ed. Note: Following is the 1954 prize-winning letter in Dave Bailey's favorite jazz record contest. The \$10 prize goes to Earl Wachs, 464 Mount St., Franklin, Ohio.)

When you win \$10, too, and get your vinyl on tape in point, by filling in, on 250 words or fewer, which selection is your jazz collection you'd be most reluctant to give up, it has to be an entire LP, one track of an LP, a 45-inch selection, or a 78.

Choose letters to: Jaxon Post, Editorial Department, 2021 Calumet Ave., Chicago 14.

So much has been said about the creative music of Gerry Mulligan and his baritone that, were it not for some of his recent piano offerings, hardly enough to record, I would only repeat familiar sentiments in raving about his recent album recorded at Starville.

Being a jazz disc jockey and an avid collector of records, I found my attitude toward jazz releases leaning in disfavor and disappointment due to the mass of mediocre discs flooding the market.

But then, breaking through these ordinary releases, came the wonderfully paced, always swinging, and deeply communicative quartet poised as guided by Earl Kress's steady hand, an lightly sweetened and complemented by the swinging yet understated drums of Dave Bailey, and so fluently blown by tenor A. in Bob Brookmeyer and Mulligan.

The recording of Starville disc is the number within the album that, in me, creates the in me of the outstanding musical experience of the year not only for its improved yet complete ideas and jazz feeling, but as an indication of the importance to American music of a man so wrapped in jazz.

It would be easy to become infatuated in describing the piano in Mulligan's style, as funky, pervasive, blue-oriented, and so many other clichés, but when I hear the selection I can only say this in the manner of tasteful simplicity: this swings as nothing wrapped in anywhere around. This is music for an album which could be titled *Jazz in America*. *Americana* is all of which can only be true, because this is 1954.



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## barry ulanov

How MUCH should a jazz musician know about the other arts? Should he make some effort, for example, to develop the kind of sensitivity that the composer Igor Stravinsky has always had for the dance, or that Stravinsky's longtime collaborator Leonide Massine has had for music? Should he re-



hibit the close association of painters, as various choreographers and composers over the years have sought and required the services of artists like Picasso and Matisse, Roy Lichtenstein, and Mark Rothko?

Should a jazzman learn to play for inspiration, as painters like Stuart Davis and Piet Mondrian have turned to jazz? Should a jazz musician make use of the materials and traditions of other arts as poets like T. S. Eliot and Hart Crane, painter Lindsay and their kindred—like many, a considerable variety—have made use of jazz rhythms and jazz atmosphere, everything and anything in jazz they could put their hands on, and to read and translate from word and beat into word and beat? Or should he, as Louis Black put it, be "a divine minimalist?"

All of this, including Rod's arresting phrase, came up in the discussion of the discussion, and I concluded for the weekend and faculty of Music Inn a few weeks ago. It was a good discussion on the subject of "The Mutual Learning of Jazz and the Other Arts" which turned, fairly quickly, into a public debate, not only between Rod and me but among a very large number of a knowing and articulate audience, which knew exactly how it felt about the areas at hand.

The great deal, expressed with great insistence by several speakers, was that jazz could never quite be the same again if jazzmen turned to other arts for ideas and inspiration, form and content. They felt that the other arts, more available in nature and perhaps less spontaneous than jazz, might cramp the style of jazz musicians, inhibit them, even dry up some talents at the source.

ANOTHER OBJECTION, expressed rigorously and well, was put in the form of a suspicion, a suspicion that jazzmen might be on the horns for what the sociologists call "water" in this ferry-haul tank and both across the arts. Maybe, it was said, he would just be looking for a more exalted, to some extent more lucrative, and certainly more prestigious position in society rather than anything directly connected with his music.

There are artists that have more validity, I think. They must be taken up by every jazz musician, and all in any way closely affiliated with jazzmen, at any time that this subject comes up. They are questions that should really be part of the examination of musicians of jazzmen.

No, should straightforward jazz style, unadorned, say, but not un-

talented, is likely to gain from a hasty administration of classical musical procedures. A little Bach or Stravinsky, Mozart or Schoenberg in the wrong places and the talent, likely to begin with, may be a bit better to go on with.

Should in jazz should ever be pulled — not, necessarily, anyway — of that damnable drive to climb, to find a higher station in the world, a position not so consistently in and of jazz. The ugly sensation underlying this drive—that jazz is essentially an inferior kind of art, if an art at all, and best wrapped from one not pleasant to contemplate. But I am sure we all know jazz musicians who feel this way, some of the time, knowingly or not.

THESE OBJECTIONS and related ones arise, however, there is much to be said for the lonely journey proposed by those of us who feel that all the arts learn from each other and inspiration, including jazz. I'm not speaking now of the occasional use of a daring abstract painting on a record album cover, suitable and satisfying as that may be.

Nor am I pleading for concrete learning jazzmen and their longer-haired friends across the street, however good they may be to hear from time to time. I'm not talking about the reciting of poetry in night clubs before and after and even occasionally during jazz performances, however successful that may be felt to be.

No, what I mean is nothing at all accidental or casual. I mean something close, central to the work involved, something done because it has to be done for the good of music and musicians, painting and painters, poetry and the practitioners, dance and its representatives.

A URBAIN AMOUNT of study, of disciplined hard work, is indicated, to begin with. There's vital if jazz musicians who have been a little flustered by another art are ever to discover how real and lasting the attraction may be or how much of valuable content or form can be found in the other disciplines.

To go with the hard work a particular attitude is necessary also. It's a simple enough attitude, but of far-reaching significance. It was put very well by one of the Music Inn students.

"Jazz musicians," he said, "must be serious and must see themselves—as human beings. They may recognize that something of quality that is available to anyone, everything in this world that is good, is available to them and may be good for them too."

Amos.

## Sax Appeal, Too

LEWIS, Miss.—There must have been a concert at the Music Inn here Sept. 1 to delight the ears of even the most hard-boiled critic.

According to advance publicity, "The Modern Jazz Quartet, the resident quartet of the School of Jazz, will experiment musically with transmuter Sunny Stein and Coleman Hawkins."

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See page 422

## charivari

By Don Carroll

I HAVE RECEIVED a letter from an old friend who is a pianist and has given up teaching and a day job to make it or bust playing jazz in an area where Lawrence Welk would be considered hip.

In his note, he touches on what he terms, "the never-ending Brooklyn bazaar."

"That guy," he writes, "has put money in all our pockets. He and Shostak are one of the meanest people around have swept our group as a commercial group when it isn't. I play like Brooklyn, they tell me. And I don't by any stretch of the imagination. But Brooklyn is something they take to mean a jazz they can accept. And if it provides me to work, make money, and advance pianistically and compositionally, then I say to Brooklyn, thanks, buddy, and I mean it."

My friend also notes that the critics seem to be saying of Brooklyn, "I don't like him, and not, 'he's no good.'"

**IF I MAY URGE** that hit as a springboard, I'd like to apply it to the Newport Jazz Festival.

There has been an increasing attitude among jazz critics and reporters, and I have been a participant, of lumping Newport into a vaguely category such as circus or overexposed, and sending it further from them.

Maybe it's because we're exposed to so much jazz, live and recorded, day in and day out, every week of the year. Maybe it's also because we view the festival from a peculiarly personal angle.

Among the criticisms leveled at Newport, also:

There are too many attractions, there is always a privilege band, there is poor sound, there are appearances by people who don't belong at a jazz festival, there are artists who don't vary their program from year to year.

There are many more. They all have some validity.

Some of these problems stem from the festival organization's desire to control the detail work in the feeling that you only get done what you do yourself.

Many complaints must be taken care of before next year's festival comes around. A good many of them are played on types of complaints, which the making of income from this year's festival will help to clear up.

**AS FOR THE** crowded programming, that's getting to be a matter of festival policy. If the officials feel that a large roster of names will bring in more patrons, then it is in their province to draw up a huge roster. The actual time spread of groups matters, then, will have to be worked out more carefully. But one of the important phases of this part of the festival is that it brings before a large audience, most of whom are largely pop fans, many new personalities.

I'm of the opinion that many of the jazz names who overlap into the pop fold draw a good number of their fans to the festival. These fans hear the person they came to see and also groups

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the pop-able Department of his diary . . . Oscar Jerome Madden, a poet to roller skated voraciously, is seeking the affection for commercial success, namely Dan Kennedy, with which he recently signed. His Beat Hollywood club continues to thrive with a dance and variety policy plus occasional film shows.

Brian Farnon, brother of arrangers Bob and Dennis, is a regular member of the KTLA Public Parade program. This didn't prevent him, however, from playing the second alto chair on brother Dennis' vintage' Christmas film, sweeping Victor album . . . Personnel of the Masterworks consists of leader Mack Montgomery, electric bass; Buddy Montgomery, vibes; Mike Grubbs, piano; Benji Barth, drums. Group's Public Jazz LP is slated for early release and a club booking is being worked out here.

#### San Francisco

The combination of Cal Tjader and Dave Brubeck set a new house record for the Black Hawk in August. Fall lineup for the Black Hawk includes the Jazz Hoffman, this opening Sept. 16. Art Pepper, Oct. 1; then possibly Max Roach and Cannonball Adderley . . . The Masterworks continues at the Jazz Surrogate until the middle of October. Sept. is now showing silent movies on Sunday night with accompaniment by guitarist Eddie Dwyer and three accomplished studio musicians . . . Rudy Vallee is reconstructing his big band for fall promotion.

Tommy Lee Smith, vocalist with Bob Seely's band, recorded four sides for Planet Records with arrangements by Jerry Cournoyer . . . Jimmy Harding passed through town on route to the Pacific Northwest and sang for one night in an Oakland bar . . . Louis Jordan, with Jackie Davis on organ, worked 10 days at Slim Jamboree in Oakland.

Reddy Arnold, absent from the local scene for almost eight years, returned as featured attraction at Kennedy's swank dining room on Nob Hill . . . Blind pianist Freddie Churchill exciting local musicians at Hop City . . . The San Francisco Civic auditorium, which has turned out to be well known in the past, has now agreed to permit Fats Domino and the Irving Fala package to play there in mid-October. It's rumored that the Jazz rejected by the newspaper when Dixie tabbies was refused a booking at the city-owned Veterans auditorium last January is responsible for opening up the Civic auditorium to Fats. Jazz Charlie Byham, Francis Faye into Fats' R. Sept. 4 . . . When Earl Hines leaves for a six-week tour of England beginning Sept. 20, his place as leader of the Rumpsey all-star Dixieland group will be taken by Ralph Bellon. Rumpsey Square will continue to be featured with the band.

—Ralph J. Gleason

#### Philadelphia

Red Hill has jumped gas on fall season by bringing in new Cal Winding group for weekend in August. Harvey Hines has led nation today band up for autumn listening . . . Jack Ruman-Al Cohn group is for week at Sheraton . . . Atlantic City and Atlantic City-Jersey City club, billings recently included Duke Ellington, Carmen Mc-

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The diagrams illustrate the stages of cell division. The first diagram shows a cell in mitosis, with chromosomes aligned at the equator and spindle fibers pulling them apart. The second diagram shows a cell in meiosis I, with homologous chromosomes pairing up and crossing over. The third diagram shows a cell in meiosis II, with sister chromatids separating.

**The Hub: Ev Sandy Waives**

Handwritten musical score for "The Rose Tree" in G major. The score is written on ten staves. The first staff is the vocal melody, and the subsequent staves are the piano accompaniment. The music is in 2/4 time and features a simple, folk-like melody. The piano part includes chords and arpeggiated figures. The score is written in ink on aged paper.

11

## The Hair-Braided Scarf

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on ten staves. The first staff is the treble clef melody, and the second is the bass clef accompaniment. The third staff is a second treble clef melody. The fourth staff is a second bass clef accompaniment. The fifth staff is a third treble clef melody. The sixth staff is a third bass clef accompaniment. The seventh staff is a fourth treble clef melody. The eighth staff is a fourth bass clef accompaniment. The ninth staff is a fifth treble clef melody. The tenth staff is a fifth bass clef accompaniment. The score includes various musical notations such as notes, rests, and bar lines.

Trombone

'The Hieg' By Sandy Messia

Piano

'The Hieg' By Sandy Messia

Flute

Up Bear Section

Men 'The Haig' By Sandy Moses

Drums

'The Haig' By Sandy Moses

The musical score is arranged in two systems. The top system is for Men and the bottom system is for Boys. Each system includes a vocal line and a drum line. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *mf* and *mfz*. The drum lines use standard notation for snare and bass drums, with some measures marked with 'x' for cymbals. The Boys' part includes a section labeled 'Up Beat Section'.

# Jimmy Giuffre

(Continued from Page 18)

used before. There are a whole new set of requirements.

**Number one:** Each of us has to be able to play a part all by himself and make it speak without depending on a rhythmic section. And you've got to learn to do that yourself. You can't depend on someone prodding you.

**Number two:** We have to constantly listen for balance.

**Number three:** We have to learn to find a part that goes with the other parts, and which doesn't conflict with the important part.

There's never any letup. You have to hold your own. You have a little bit of rest, but that's your life part. You have to keep listening because while you're resting, the others are taking over.

"We put ourselves under the same kind of microscope as a string quartet. It's stimulating. It has to be that way.

"WE ARE TRYING to get a feeling with our music. We want to make the listener have that same feeling. We try to maintain a mood rather than create technical exercises or a combination of effects.

"We construct our sets that way. Sometimes we have to depart from this construction. At times we can't. I feel sometimes we have to

go with the club. But we have started sets with a relaxed tone instead of a stiff. Sometimes we end sets the same way to sustain a mood.

"I think that's very important. "I try to write with an individual approach. I have to be a leader and dictate policy in general, but in writing, I try to do things as the individual has a part to play. One has to use creative some kind of feeling with it's what could be called a democratic approach: each one has his own solo and he has to listen and coordinate. He has to listen."

Giuffre and Hall agree, particularly as it applies to his writing.

"I haven't done too much writing for the group yet, but this seems to me like the ideal situation. My feelings toward composition have taken a lot more direction. There's some reason to write. I feel more stimulated to write.

"I WRITE in all idioms for Chico (Handford). Now I can get it all out of my system. Before, I think, I was just using jazz materials. That's the keynote of the thing . . . would you call it integrity? Now I want to search out the core of jazz, and knock out all of the trills and not borrow from classical.

"Jimmy (Hall) and I both feel this is tied up with what the audience and folk music from different countries are saying.

"That's the kind of feeling I get about writing. There's some kind of

urge to search for, or to let come out."

Fenn noted that Hall plays a guitar tuned differently than most guitarists. "The upper register disturbed me," Hall explained. "So I inverted it a fourth from the regular. That's to make it blend with the group sound. It seems this way to blend with Jim's clarinet pretty well."

**WITH THIS** type of group thinking, reborn jazz becomes an event to anticipate happily. Fenn declares, "One of the reasons we sound this way is reborn jazz. The most important thing to this group is reborn jazz. Our best reborn jazz are performances.

"The group has continued to improve since I started with it. And the best reason for that is frequent and intelligent reborn jazz."

Although Giuffre's expressed surprise at the showing his group made in the recent Down Beat critics poll (the 3 ranked fourth, behind the Modern Jazz Quartet, the Gerry Mulligan quartet, and the Chico Handford quintet), there was even further indication that its influence is spreading.

At Lincoln, where Jimmy taught at the School of Jazz during August, he was in receipt of several student compositions featuring the same type of folk base, the same tendency toward light and airy instrumentation, and the same feel of his own straightforward compositions.

(This is the second of three articles.)

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